ERIC Document Resume	See Instruction Sheet	DATE OF RESUME	DATE RECEIVED

A. PUBLICATION DATA

1. ERIC NUMBER: ED001464
2. ORIGINATOR CONTROL NO(S).: N.A.
3. IDENTIFICATION NO.: N.A.
4. AUTHOR(S): Compensatory Educational Program, Fresno Unified School District, Fresno, California
5. TITLE OF DOCUMENT ABSTRACTED: A Non-Graded Program in English
6. PUBLICATION TITLE: N.A.
7. EDITOR(S): N.A.
8. PLACE OF ORIGIN: Compensatory Educational Program, Fresno Unified School District, Fresno, California
TELE. EXT.
INST/LOC CODE
9. PUBLISHER OR SOURCE: Compensatory Educational Program, Fresno Unified School District., Fresno, Calif.

10. VOL.	11. PAGES	12. MO./YR.	13. TOTAL PP.
N.A.	N.A.	1/65	105

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TYPE OF REPORT
PROPOSAL ☐
IN-PROGRESS ☐
FINAL ☒
FOLLOW-UP ☐

OTHER ERIC REFERENCES:

ERIC SATELLITE CODE

B. INDEXING DATA

14. SUBJECT AREA

15. TYPE OF ENDEAVOR: report

16. INDEXING TERMS (6-12)

	language arts	literature	curriculum	composition
high school English	reading laboratory	homogeneous grouping	oral ability	
non-graded program	audio-visual aids	elective subjects	testing program	
disadvantaged	textbook materials	remedial English	library facilities	English

17. ABSTRACT (MAX. 250 WORDS) Compensatory Education Program, Fresno, California

For many years the English program at Edison High School was inadequate; 70% of the students failed the standardized test administered by the city guidance department. The program failed to meet the special needs of students of varying racial and educational backgrounds. Three factors were: 1) a low socio-economic level; 2) an environment of cultural poverty; and 3) dialectal problems. Many teachers transferred from Edison as soon as possible, because of large classes, lack of materials, and inflexibility.

The non-graded program fulfilled the following needs of teachers: 1) all students in grades 10-12 were grouped homogeneously; 2) each teacher had the responsibility for a definite program of study within each course; 3) the teaching strengths of the personnel were better utilized by placing the teacher in the area of his greatest strength; 4) students were given a choice in certain phases so teachers could teach an elective; and 5) ideally all teachers had an opportunity to function in all phases.

The program was structured in phases, geared to student ability. The remedial phases were based on the principles that the program should be high structured and pupil-oriented; should have small classes; should have a variety of activities; should include materials related to the needs, experiences, and interests of the student; and should have a disciplined but unpressured and friendly atmosphere.

The school established a language laboratory for remedial students. The oral section made use of tape recorders, other audio-visual materials, dramatizations, book reports, and word games. In the composition section intensive work was done in spelling, vocabulary, concept building, class discussion, and writing in addition to reading.

Materials used in all phases and in the language laboratory were listed.

ERIC No.
18. SOURCE OF ABSTRACT

C. FUNDING DATA

19. SUPPORTING ORGANIZATION
20. DIVISION OR DEPT.
21. CONTRACT NO.
PROJECT NO.
22. TOTAL COST OF PROJECT
23. DURATION OR PROJECT

U.S. Department of Health,
Education, and Welfare
Office of Education

ERIC Form 1

ED001464

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A NON-GRADED PROGRAM IN ENGLISH

This program went well.

A program
developed by the English Department
of the
Thomas A. Edison High School

In cooperation with

The Compensatory Education Department
and
The Curriculum Department

Fresno City Unified School District
Fresno, California

January 29, 1965

ACKNOWLEDGMENTS

We would like to thank the administration of the Fresno City Unified School District and of the Thomas A. Edison High School for their help in establishing this program, especially the following individuals:

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I. THE BACKGROUND OF THE NON-GRADED PROGRAM

For many years the teachers of English at the Edison High School have been greatly concerned because of the inadequacy of the English program to meet the special needs of students of varying racial and educational backgrounds. Although all students are of concern, two groups of students are particularly so--those who are above average in ability and those who seriously need remedial work. Because our school enrollment is relatively small, to group our students homogeneously would require more classes and more teachers than we have. As a result, the teacher must of necessity adjust his teaching to meet the needs of the large middle group--the average student. The above-average students frequently are not being challenged, while the slower students, needing individual help, fall further behind each year. Consequently, many of our superior students transfer to other schools; slower students drop out at an alarming rate; and most of those remaining continue to be deficient in communication skills.

In the spring of 1964, the teachers requested a meeting with Mr. Erwin A. Dann, an assistant superintendent of schools, to present these problems and to work toward a realistic solution. At this meeting, the major problems at Edison High School were defined as the following:

1. The method of pupil grade placement whereby pupils are arbitrarily assigned to a particular grade level regardless of ability or probable success
2. The policy of the School District which requires that the Edison High School conform to the curriculum and material used in other Fresno City high schools even though Edison High School is unique in many ways
3. The large percentage of our students (approximately 70%) who read below grade level and cannot pass the standardized achievement test in English which is administered by the Fresno City Schools Guidance Department

4. The need for multiple materials suitable for the particular needs and interests of our students, especially in the remedial areas

5. The avoidance of needless repetition of English skills at each succeeding grade level

6. The need for the special problems of the culturally disadvantaged student to be understood and taken into account in planning curriculum change

7. The need for adequate audio-visual materials and equipment

8. The District policy which allows tenure teachers to transfer to other schools within the district--Many Edison teachers have exercised this option. We need to find ways to retain these highly qualified teachers at Edison. While many of them have had compelling reasons for transferring, some might have been induced to stay had we had a more realistic approach to the seemingly insurmountable problems.

9. The need for improved library facilities--Our library falls far short of meeting even the minimum standards of the American Library Association.

10. The need for better coordination and cooperation within the English Department and for correlation of its efforts with those of other departments of the school.

Following this meeting with Mr. Dann, the English teachers held many more meetings. Although aware that some of these problems could be solved immediately by the expenditure of money, the teachers felt that the first need was for a realistic program based both upon an understanding of the student as a person and upon an understanding of his needs as a successfully-functioning member of society.

II. THE NEEDS OF STUDENTS AND TEACHERS RELATIVE TO THE NON-GRADED PROGRAM

The extent of the problem facing the English Department at Edison High School is generally defined by this statement in the preceding chapter: "Approximately 70% of the students at Edison High School cannot pass the standardized tests in reading and English achievement administered by the Guidance Department of the Fresno City Schools."[1]

This situation, which has existed for several years, has many implications. However, nothing seemingly has ever been done with these statistics other than to assign approximately 70% of the senior class to a class called senior composition. This class, incidently, is organized in much the same way as all the other English classes the student has had which culminated in his failure to pass the achievement tests.

Faced with these and similar statistics, educators in the past have too often said, "The students are just lazy," or "The students don't care," or, what is perhaps the cruelest remark of all, "What else can you expect?" All failure has been attributed to the student; at no time has the effectiveness of the curriculum or the teaching methods been seriously questioned.

The Edison High School English teachers cannot, and do not, accept this philosophy. We do not believe that there are large numbers of high school students who "do not care." We do not believe that the majority of them are so lazy that they will not learn if motivated by a realistic program. We reject the defeatist rationalization epitomized by the remark, "What else can you expect?"

We believe that the time has come to use testing for placement and to measure student growth, not student failure. We believe that we should abandon the traditional curriculum for certain types of students. But, foremost, we should try to discover the real reason for the failure of such large numbers of students, and we should start this examination on the basic assumption that all error does not lie with the student. Few educated people any longer contend that there is an inherent inferiority among members of minority races. It follows then that the failure of the Edison High School students to equal the efforts of their counterparts in other Fresno high schools must be due to other factors--factors which are unique to them.

---

[1] Figures for 1963 and 1964 are available at the Edison High School Guidance Office.

Study of these factors reveals that they are so complex and overlapping and that they vary so much with the individual student that it is impossible to define them clearly. However, it does appear that there are three areas into which most of the unique problems of Edison students could be categorized. These areas are the following:

1. Many of the students live on a low socio-economic level.
2. Many of the students live in an environment of cultural proverty.
3. Many of the students have dialectical problems.

Because they often share this common background, certain needs have arisen that are unique to Edison students. In planning this non-graded program, the English Department was guided by the following discernable special needs:

1. The student needs help in motivation. While it cannot be said that this problem is unique at Edison, few would question that it is probably more pronounced here because the students often lack the home environment that the middle-class student takes for granted.

2. He needs help in overcoming the verbal deprivation from which he has frequently suffered. His social vocabulary is adequate, but the great gap that exists between it and the vocabulary expected of him at school makes communication between the teacher and the student difficult. This explains, in part, the noticeable reticence of Edison students to participate in a discussion.

3. He needs help in overcoming the dialectical problems which are a part of his background. He must be made aware that intelligible speech, organized into correct sentence patterns, is essential for his personal development and progress,

both in school and in the future.

4. He needs help in improving his "self-image." Research has shown that when the student's "self-image" has risen, his aspiration level has often risen also, sometimes markedly. This is the primary reason for the inclusion in this program of class in American Negro Literature.

5. He needs help in developing perceptual skills both visual and auditory. Coming as he does from a family that often lacks books and magazines, he has not been trained to observe. Sometimes his poor handwriting can be attributed to this visual lack. Since he often comes from a large family living under conditions of overcrowding, he may lack the ability to listen. Instead, he may have developed the ability to "tune out" noise. This "tuning out" may include the voice of the teacher.

6. He needs help in organization through a highly-structured program, particularly if he is in need of remedial work. Since his home life frequently lacks structuring, he has never developed the ability to do this for himself. This structuring of the school program should exist, not only in the individual class, but throughout all phases of the remedial program. This would also have possible psychological benefits in giving him a sense of security within the group and within the school.

7. He needs help in understanding the true relationship between the student and the school, as represented by the teacher. Often his parents are hostile, suspicious, or afraid of the school, and this attitude is transferred, at least in part, to the student. The teacher is frequently a person who does not live in the community, who has a different set of values from that with which the student is familiar, and whose speech and appearance are different. The student needs help in developing an attitude of mutual acceptance between the teacher and the student.

8. He may need help in basic manual skills. If he has not learned to write well, for example, in elementary school, he hesitates to write because he is

self-conscious about his handwriting. Therefore, he falls further behind each year. Again, this problem is not unique at Edison, but it is probably more pronounced than it is at the other schools.

It is a truism that no school is better than its teaching staff. This makes it of vital importance that Edison establish an interesting, challenging program that will attract and retain good teachers. This is important, not for the benefit of the teachers, but because this need for good teachers is the primary need of all students everywhere.

While this is true at all schools, it is particularly so at Edison because the students need teachers who do not view the school as a temporary assignment, but who regard it as a challenge where the possibility of accomplishment is very great.

In the past, many dedicated and competent teachers have left Edison, not because of any antipathy toward the students, but because they could no longer tolerate the personal frustration which was, and is, almost inevitable under the present conditions.

The non-graded program will eliminate some of these frustrations by fulfilling the following needs of teachers:

1. The smaller the school enrollment, the more difficult it becomes to group students homogeneously. By involving all of the students in grades 10-12 in the grouping, rather than each individual grade level, it should be possible to accomplish this much more satisfactorily. This should make it possible for the teacher to do better teaching.

2. The non-graded program will give the teacher the responsibility for a definite program of study within each course. The present course of study is so loosely structured that the teacher often does not know exactly what he is to teach. A corollary to this is, of course, that the student often does not know exactly what he is expected to learn.

3. The non-graded program will give the school the opportunity to utilize to better advantage the teaching strengths of the personnel of the department. The term "English" covers all areas of the communication skills, and no one teacher is equally proficient in all of them. By releasing the teacher from the "lockstep" of the assigned grade level and from the generalized subject area, the school is free to place the teacher in the area of his greatest teaching strength.

4. Certain phases of the non-graded program will place the teacher in a position somewhat comparable to that of the teacher of an elective subject. Sinc the student will have some choice in the English class that he chooses to take, initial student interest should be higher than it is at present where the student is merely assigned to "English."

5. Ideally, the non-graded program will give all teachers an opportunity to function in all phases of the program. In many schools, the "new" teacher is assigned to the remedial classes, while the "older" teacher retains a firm grip upon those classes considered to be most desirable. The new teacher is forced to remain in this position until he has an opportunity to "move up." Usually, however, he asks for a transfer to another school where he feels he may have a better opportunity of teaching classes which he considers more desirable.

Running parallel to this problem for the new teacher is the matter of materials. Having been given the remedial classes, he is then further handicapped by a lack of suitable materials, or by having to use "cast-off" materials from more advanced classes. Most often, he is left completely on his own to extemporize as best he can. The school administration may unavoidably add to his burden by giving him a class load of 35-40 students, and the teacher becomes a "babysitter." This happens all too often. One important stipulation of the non-graded program is that the remedial classes be kept small (20 students or less). We are confident that if the class load is small and suitable materials are available, there will be dedicated teachers who will assume this admittedly difficult but rewarding task.

III. THE STRUCTURING OF THE NON-GRADED PROGRAM

The dissatisfaction with the English program on the part of the Edison High School teachers is not a situation which is unique to our school; it is a matter of concern to thoughtful teachers everywhere. Colleges and employers have repeatedly protested the "illiteracy" of high school graduates. Almost all of the colleges and universities of the nation offer remedial work in English. In fact, the teaching of English in the public high schools of the United States has been called a "national disgrace," and the National Council of the Teachers of English has publicly agreed with this statement.[2]

The Edison teachers have been aware of this and have been faced additionally with the unique problems of the culturally-disadvantaged student. And yet nowhere could we find any record of any school that has altered its traditional pattern of teaching English to any appreciable extent.[3]

Our teachers felt that the situation in our school had deteriorated to such a degree that any change we might make would almost inevitably be an improvement. However, it was hoped that with careful study and planning, the resultant program might be effective, workable, and realistic.

Our first step in organizing the non-graded program was to classify our students in some way other than the traditional grade-level method. The word "phase" was chosen because of its implications of a temporary state. While it might possibly have been of benefit to have more classifications than were ultimately decided upon, it was agreed to restrict the number of phases to four to make the administration of the program easier.

---

[2] From an article in the Fresno Bee, November 30, 1964

[3] Although the Melbourne High School, Melbourne, Florida, is completely non-graded, the traditional curriculum of English instruction apparently remains.

The teachers were then asked to classify the students into these four phases:[4]

Phase I - Those students considered above average in ability

Phase II - Those students considered average in ability

Phase III - Those students considered to be in need of remedial work

Phase IV - Those students considered to have serious deficiencies in English requiring a great deal of individual attention

After completion of this classification, all students in Phases III and IV were arbitrarily placed in remedial classes which were designed to correct as many of their deficiencies as possible.[5] One important aspect of the non-graded program is that no student need feel that he is confined to one phase of the program throughout his high school years. As soon as he demonstrates that he can do the work of the phase to which he has been assigned, he will be allowed to "move up." It is hoped that this will provide him with an incentive which is lacking under the present "lockstep" curriculum.

Special programs were designed for those students who had been placed in Phases I and II to ensure that none of them would fail to be exposed to a program of studies at least as comprehensive as that they are now receiving. In addition, Phase I is designed to provide for the most gifted of students who do not have the ability to profit from them.

For ease in administration, all Phase I courses are lettered "A" with the additional number denoting the particular course. All Phase II courses are lettered "B" with the additional number again denoting the particular course. All Phase III classes are lettered "C" and all Phase IV classes, "D." There was some discussion attached to this type of sequential lettering in regard to possible "stigma" being attached to some courses on the part of the student because of the implied level. However, a realistic approach to this question indicates that the student will be aware of this, regardless of the lettering chosen, so ease of administration prevailed as the deciding factor.

---

[4] In the future, classification should be done by achievement test scores and skill tests administered throughout the school, as well as by teacher evaluation.

[5] See Chapter V, The Non-Graded Program, for a detailed summary of the work of these phases.

The following program is that which is offered to the students in Phase I. Each student is allowed to choose one course with the provision that he will complete six of them by the time of his graduation. If he wishes to take additional courses as electives, he may do so.

PHASE I PROGRAM

Advanced Level:

English A-1	Advanced Composition (including term paper)
English A-2	The Drama and the Novel Each of these subjects would occupy nine weeks of the semester, and each would be taught by a different teacher.
English A-3	Poetry and the Short Story Each of these subjects would occupy nine weeks of the semester, and each would be taught by a different teacher.
English A-4	American Literature
English A-5	English Literature
English A-6	Linguistics
English A-7	American Negro Literature
English A-8	Senior Grammar Review This class is primarily for students who feel the need of additional work in grammar or who wish to review grammar before taking their college entrance examination.
English A-9	World Humanities This class is limited to those students who have the approval of the instructor. Every attempt is made to provide the students with a situation somewhat comparable to that which they will encounter in college.
English A-10	Independent Study This class is limited to students who have been recommended by their teachers as gifted students who could profit from this kind of experience. The students will be approved by the department chairman and supervised by the librarian.

PHASE II PROGRAM

Intermediate Level:

English B-1	Intermediate Composition
English B-2	The Drama and the Novel Each of these would occupy nine weeks of the semester and each would be taught by a different teacher.
English B-3	Poetry and the Short Story Each of these would occupy nine weeks of the semester and each would be taught by a different teacher.
English B-4	American Literature
English B-5	Basic Speech (Required of all students)
English B-6	Linguistics
English B-7	American Negro Literature
English B-8	Senior Grammar Review

IV. THE REMEDIAL PHASES (III AND IV) OF THE NON-GRADED PROGRAM

So little research has been done regarding the most effective methods, materials, and equipment to be used in a remedial program for the culturally-disadvantaged student that it is impossible to plan with these and anticipate any certainty of success. However, research has established the principles which are fundamental in planning a remedial program. To build our program on this basis would seem to be a step in the right direction. The available research indicates that these principles are the following:[6]

1. The program should be a highly structured program.
2. The program should be pupil-oriented, not teacher-oriented.
3. The program should allow for a variety of activities within the individual class.
4. It should be a program which places great emphasis upon the oral participation of the student.
5. The material of the class should be related to the needs, experiences, and interests of the student.
6. The materials used should make it possible for the student to meet with success.
7. It should be a program which stresses all activities encompassed in the communication skills: reading, writing, listening, speech activities, spelling, vocabulary, and handwriting.
8. The program should not involve homework to any great extent.
9. The program should be presented in a pleasant room which allows for flexibility and mobility, if possible.
10. The class load of the teacher must be kept small so that he can give individual attention to each student.
11. The classroom atmosphere must be disciplined, but unpressured and friendly.

Our suggested program is based upon these principles. It is very frankly experimental, and it is certainly not offered as a panacea. In fact, the teachers at Edison High School are well aware that no program will solve all, or perhaps even a majority, of our problems, for the factors which have combined to produce them are more than educational; they are sociological, psychological, and physical as well. No school program, however well designed, can hope to overcome all of these problems alone.

---

[6] Golden, Ruth, Improving Patterns of Language Usage, Wayne State University Press, Detroit, Michigan.

This, however, does not relieve us of the responsibility of trying to accomplish as much as we can. Undoubtedly our program will have to be revised and adapted as we discover what is practicable, but, from it, we feel that we can build a more realistic program than we now have.

A. The Language Laboratory

The school has established a language laboratory for the approximately 250 students of Phase III. This room is divided into three areas--an area for composition and related activities, a semi-permanent classroom area, and an area devoted to speech activities. Two teachers are on duty in the laboratory during each period of the day. Together they are responsible for the class, which numbers approximately 30-35 students. The teachers alternate in working with the students in groups, with one teacher being responsible for the speech activities, and the other for the composition and related activities. At suitable times, these groups are combined.

The work of each group is outlined on the following pages. A copy of the general classroom management rules, which have been agreed upon by all teachers, is included at the end of this chapter. In the laboratory, a copy of these rules is given to each student on the first day of class. They are explained to him, and he is asked to include the signed copy in his notebook.

B. Composition and Related Activities

1. The Turner-Livingstone Reading Series is used as a basic textbook for this section of Phase III. Since the program is on an experimental basis, class sets of three of the books were purchased, and all of the teachers in the laboratory are

sharing them. These three books of the series will be used for approximately six weeks each:

a. The Person You Are
b. The Friends You Make
c. The Family You Belong To

This series will be adhered to closely for this semester so that there will be a valid basis for evaluation at the end of the semester. These books include intensive work in spelling, vocabulary, concept building, class discussion, and writing, in addition to work in reading. These books will be completely utilized by all teachers.

2. The exercises suggested in Improving Sentence Patterns in Language Usage are used on a supplementary basis.[7]

3. Interdepartmental projects are assigned through the cooperation of the social studies and the science teachers.

4. The interdepartmental supplementary vocabulary and spelling lists are used.

5. Handwriting is taught, both formally and informally.

6. Practical English magazine is used on a regular basis.

7. A book report is required every nine weeks. The report is written, but the same report will be given orally in the speech activities section. To facilitate the finding of suitable books by Phase III students, a shelf of books has been reserved in the library for their use.

8. Word games are used, i.e., Spill and Spell, You Don't Say, Scrabble, etc.

C. Speech Activities

This section of the Phase III program incorporates the following activities:

1. Articulation and enunciation exercises

   a. Use of lips, tongue, and teeth
   b. Breathing and posture
   c. Projection

---

[7] Ibid.

2. Pronunciation exercises
    a. Phonics
    b. Sources of words
    c. Dialectical problems
        (1) Accenting of syllables (especially for Spanish-American students)
        (2) Articulatory problems (especially for Negro students)

3. Extensive use of the tape recorder and earphones for:
    a. Development of listening skills
    b. Development of critical skills
    c. Self-improvement in speech (individual)

4. Correct usage
    a. All students understand the importance of correct usage in personal and career success
    b. Use of speech games which involve repetition of correct sentence patterns and responses
    c. Repetition and usage of correct forms as often as possible

5. An oral book report once each nine weeks which is correlated with the written book report

6. Extensive work in oral composition, using subjects closely related to the students' own interests and experiences

7. Oral reading of plays and poetry

8. Choral reading

9. Dramatizations
    a. Pantomimes
    b. Charades
    c. Job application
    d. Social conversation

10. Use of speech games for student involvement
    a. Password
    b. Keep Talking
    c. Speech games in the book by Marjorie Westcott Barrows, Good English Through Practice

We are experimenting this semester with the new electronic teaching machine, The Language Master. If it proves to be as valuable a teaching aid as it appears to be, we hope to greatly enlarge this program next semester.

PHASE IV

Phase IV includes those students who have previously been complete non-achievers in English. Since these students have usually been in very large classes in the past, it has been impossible to determine whether their complete lack of achievement has been due to limited mental capacity or due to other factors.

For this reason, the primary goal in planning a program for these students was to place them in a physical situation where those who may have the ability to progress can do so, and where those who do not have the ability can at least be placed in a situation that is as free as possible from pressure and tension. The average class in Phase IV now has twelve students.

Every effort has been made to make the room as attractive as possible witho expending a great deal of money. In order to make the classroom situation an informal one, the student desks have been removed and brightly-painted tables and chairs have been substituted for them.

The two teachers working in Phase IV are constantly experimenting, trying t find methods and materials which will reach these students. If it is establishe through experimentation that this type of program is realistic and if materials become available, the program will be elaborated upon. The School District will then be asked for funds to equip the room in the way that the teachers feel will most benefit the students.

AN EXAMPLE OF THE SCHEDULING OF THE NON-GRADED PROGRAM UTILIZING THE PRESENT TEACHING PERSONNEL OF THE EDISON HIGH SCHOOL (GRADES 10-12)

Periods →	1	2	3	4	5	6	7	8
Phase I	American Negro Literature I	Drama and Novel I	Advanced Comp. I	Poetry and Short Story I	Humanities I		English Literature	Linguistics I
Phase II	Drama and Novel	Int. Comp.	Poetry and Short Story	American Literature	Int. Comp.	Basic Speech	Linguistics II	Poetry and Short Story
		Senior Grammar Review I and II	American Negro Literature II		Basic Speech			
Phase III	Language Lab. (Speech)	Language Lab. (Speech)	Language Lab. (Speech)	Language Lab. (Speech)		Language Lab. (Speech)	Language Lab. (Speech)	Language Lab. (Speech)
	Language Lab. (Comp.)	Language Lab. (Comp.)	Language Lab. (Comp.)	Language Lab. (Comp.)		Language Lab. (Comp.)	Language Lab. (Comp.)	Language Lab. (Comp.)
Phase IV		Phase IV			Phase IV		Phase IV	Phase IV

The electives offered in conjunction with this program--Forensics, Stagecraft, and Drama I and II--are not shown on this schedule.

CLASS RULES FOR THE LANGUAGE LABORATORY

Classwork:

1. All work must be done in blue or black ink, in cursive writing, and on composition paper (8½ x 11).

2. Every student must keep a notebook with a uniform heading. This same heading must appear in the upper right-hand corner of all papers also.

   Example:
   Janice Jones
   Language Lab., Period 1
   January 29, 1965

3. Every student will be required to make a short book report, both oral and written, every nine weeks.

4. Every student must bring pen, paper, and pencil (if desired) to class. Manila folders for the notebooks will be provided by the school.

5. Every student will be required to complete one interdepartmental project during the semester. (This will be explained by the teacher.)

Classroom Management:

1. Anyone who is not in his seat when the bell rings will be considered tardy unless he has a slip from the office or from another teacher.

2. No eating or drinking will be allowed in the laboratory.

3. No student may use the equipment of the laboratory until he has had instruction in how to use it properly.

4. Every student in the laboratory will be treated politely, and he will be expected to reciprocate, not only with the teacher, but with the other members of the class and any visitors to the laboratory.

THESE RULES ARE MADE SO THAT EVERYONE MAY HAVE A PLEASANT AND PROFITABLE TIME IN THE LANGUAGE LABORATORY. PLEASE DO YOUR PART TO KEEP THEM!

I understand the above rules, and I understand that if I do not keep them it will be reflected in my grade.

____
Signature of student

____
Date

V. THE READING LABORATORY IN THE NON-GRADED PROGRAM

A. Objectives of the Reading Laboratory

The reading program exists to teach the student to read with a skill commensurate with his inherent ability. If a student is capable of reading better than he does, that student is a candidate for the reading laboratory. It is the responsibility of the laboratory to discover why he is not reading up to capacity and to correct this deficiency, if possible.

Part of this responsibility is diagnostic. One does not just teach the studen to "read." He must be taught how to improve his vocabulary, how to find the centr idea, how to reason and infer, as well as how to associate the symbols of reading with certain sounds and combinations of sounds. In other words, the student must be taught the specific skills which result in good reading. Therefore, the first job of the laboratory must be to determine which of these skills may be lacking.

The "cure" for poor vocabulary, for example, may be any one of a number of things in itself. There may be many ways to help the student to improve after this initial stumbling block is determined. The same is true for the other basic ingredients of reading. In addition to the fact that the students have different needs, they also respond differently to various materials. Therefore, the program must be highly individualized. For this reason, class size must be kept small; much more equipment and many more materials than he can possibly use must be spread out before the student; and the teacher must be able to withstand considerab confusion as each student pursues his own remedial program.

B. Specific Skills Taught

Here, in outline form, are the skills which we should be prepared to teach if deficiencies are found:

1. Word Attack Skills: phonetic and structural analysis
    a. Ability to "sound out" new words based on knowledge of sounds of alphabet and basic letter combinations
    b. Knowledge of inflectional endings leading to recognition of similar words
    c. Use of context clues for pronouncing new words

    d. Knowledge of principles of syllabication
    e. Knowledge of compound words
    f. Increased sight vocabulary
    g. Recognition of prefixes, suffixes, and roots
    h. In addition to phonics, the new field of linguistics offers exciting suggestions of new methods of teaching word attack and analysis; a teacher prepared in linguistics may find this a more rewarding approach.

2. Word Meaning Skills: vocabulary building

    a. Memorization of meanings of new words and use thereof in writing and speaking
    b. Spelling improvements, especially in recognition of variant word forms from their spellings
    c. Use of dictionary and glossary to determine word meanings
    d. Recognition of prefixes, suffixes, and roots
    e. Understanding of personal and general connotations of words: semantics--as much as time allows for this understanding adds tremendous depth to reading comprehension, especially in the advanced classes
    f. Understanding of figurative language

3. Comprehension Skills--In a sense, everything leads to improved comprehension, but these skills directly lead to increased meaning in what is read:

    a. Understanding paragraph structure, especially finding the main idea of an entire selection by analyzing the author's purpose in writing
    b. Understanding the main idea of an entire selection by analyzing the author's purpose in writing
    c. Improvement of skill in following punctuation guides as indicators of thoughts
    d. Recognition of directional flow of ideas within a paragraph as an aid to comprehension and speed
    e. Concept of readability: what makes something easy or more difficult to read and how such knowledge should affect attack so as to insure desired comprehension
    f. Distinguishing between fact and opinion and recognizing propaganda
    g. Learning to judge, criticize, seek additional evidence, evaluate conclusions, avoid fallacious inferences
    h. Listening attentively and critically

4. Remembering What is Read and General Study Skills

    a. Taking notes and outlining
    b. Memory improvement and improvement of concentration skills
    c. Scheduling time more efficiently
    d. Studying for tests
    e. Use of SQ3R method in using textbooks
    f. Use of textbooks and reference works to find information for specific purposes

5. Mechanical Skills

   a. Understanding of the process of eye movements, especially eye span, fixations, regressions, and duration norms and the various methods of becoming more efficient in reading
   b. Learning to adjust rate of reading to suit purpose and content
      (1) Learning to skim and scan, and when to do it
      (2) Rapid recognition of symbols, training to reduce regressions, and exercises to widen eye span and shorten duration of fixations
      (3) Elimination of sub-vocal and lip movement
      (4) Encouragement of consistent reading attack, varied only as purpose and difficulty of material vary
   c. Oral reading skills with expression and natural phrasing to encourage reading for ideas, recognizing the one inherent disadvantage--that it also teaches word-for-word reading and thinking
   d. Reading selectively according to purpose

C. Materials and Equipment Used

A teacher uses what is available. That is a truism and a restriction. However, here are items which we have found available and useful in the past:

Shadowscope reading pacers--Mechanically simple and thus not subject to frequent breakdown, these pacers are useful for those students whose comprehension level has achieved 70% or better at a given speed, encouraging him to slowly increase his speed as he increases further his comprehension. Theoretically, even very slow readers benefit from them, especially in that they are motivating, but, in practice, they seem to have little value for the slowest readers. Their time is better spent in working directly on comprehension and vocabulary skills.

Craig Readers--These are available from the District. They serve two functions: in one mode they are tachistoscopes and can train the student in more rapid recognition of symbols, and, in the second mode, they are reading pacers. As tachistoscopes, they presently are useful since we have no other individualized devices, but they are inferior to the Shadowscopes as pacers. In addition, they break down frequently; are dependent upon boxes of filmstrips which lose their value as they get out of order which happens frequently; and, finally, prove to be too much of a gimmick to many students so that they play too much with the machine instead of really using it. Only the students who now read well above their grade levels with no major deficiencies are allowed to use them.

Controlled Reader--This is a group instruction projector which can be used as a pacer or can be used to scan a line from left to right, thereby decreasing regressions and improving eye attack. The Reader is dependent upon sets of filmstrips which are vulnerable to damage if students use them, but usually the machine is operated for the class by the teacher. Many of the filmstrips are interesting and the work is motivational. Comprehension tests can be given after each story.

Tachistoflasher--This is an inexpensive flasher device which can be placed in front of a slide projector to flash slides or filmstrips onto the screen for approximately 1/10 second. However, the device is primitive and not at all accurate nor flexible. I have used a camera shutter in conjunction with a commercially prepared filmstrip of letters, numbers, and words, varying the flash from 1/5 second to 1/100 with excellent results and believe a better tachistoscopic device would have application in the laboratories.

Tape recorder and recordings--I use the tape recorder extensively in reading laboratory work. A set of tapes, Listen and Read, is in constant use. In addition, I often have students record, sometimes for diagnosis, sometimes for instructional uses. I often record lessons and parts of lessons myself. We have an eight-earphone set for individual listening.

Record player (a gift from Compensatory Education)--So far we do not have any records about reading, but some are promised and they will be used the same as tapes. Even now we do use the player sometimes to provide quiet background music while the students are reading.

Textbook--Paul Leedy, Improve Your Reading: A Guide to Greater Speed, Understanding and Enjoyment--We have about thirty copies. They are used for advanced reading classes only. These courses are geared to a slightly more theoretical explanation of why we do what we do in the laboratory and what we are trying to accomplish.

SRA Reading Laboratory Kits--We have several of both the IIIa (high school) and IVa (college) kits. Properly used, these are the most valuable tools in the program. They teach recognition of main ideas, memory of relevant details, and, most importantly, most of the word attack and word meaning skills. Each kit is made up of graded lessons which means that the student works at a level of individual success, going to more difficult materials at his own rate. We find only two disadvantages: (1) to really learn, the student must go back and figure out why he made the mistakes he did (whereas most do not take the trouble to do so and some even cheat by checking the answers ahead of time), and (2) the kit is so comprehensive elementary and junior high teachers use the high school kit so that by the time we get the students we have to use the college kit or some other kit or have the students repeat what he has already worked. Even with these disadvantages, it remains the heart of the reading laboratory.

Reading for Understanding Kit--For those students deficient in inferential skills, this kit has been very successful. The students enjoy it, at least up to a point. It should be used quite selectively though.

In addition, there are dozens of sets of workbooks, boxes of materials of various kinds, and other general instructional material available on a non-consumable basis from the District. Some of these are more useful than others, but all of them have limitations. The important thing is to have a large sampling of many different kinds of things the District can offer so students have a great deal of choice, depending on interest and the magic that explains why some students get more out of one thing than another.

It is necessary to re-emphasize that student needs must be determined before he works in the laboratory. The laboratories have several diagnostic tests available which yield scores on accuracy of reading, vocabulary (some, different aspects), reasoning ability, comprehension of paragraph meaning, sentence meaning, poetry, and much more in addition to rate. These tests are all standardized; one we standardized ourselves to yield Edison norms. Each group coming into the laboratory starts with a battery of tests. From these test results, a profile is drawn which shows both teacher and student areas of weakness upon which concentration can be made. Periodic testing is highly desirable. Both teacher and student should keep very careful records of progress and note continuing deficiencies. Teaching must be geared to specifically remedying these discovered deficiencies. Only in that way will the student become a "better" reader.

D. Selection of Students

At the present, reading teachers are not given their own students. They make arrangements with English teachers to take freshmen English classes, one-half at a time, into the laboratories, for varying times, usually from five to nine weeks.

All freshmen are routinely scheduled into the laboratory. However, after two years of operation there came the realization that this was not the most efficient use of the facilities. Not all students can profit from the use of the laboratory. Reading is a highly cerebral skill. To the extent that we can measure intelligence, to that extent we can say reading skill is highly correlated with intelligence.

What we needed to do, we realized, was to locate those students who showed by intelligence and other tests that they had the ability to learn to read better than they now did and to concentrate all our energies and use of our facilities to teach those students. The students who are now reading at or, because of high motivation, beyond their "expected" reading levels should not be given high priority on our facilities.

There are two implications from this: students who are now reading at a very low level, for example, freshmen reading at fifth-grade level but who also have a much higher "native" intelligence level than their retarded verbal level, can improve very much from a reading laboratory and should be sought out. But the other implication is just as important: students now reading at grade level or above, who have still higher potential, are just as much "retarded" or handicapped and also need to be sought out and put into advanced reading laboratory programs.

A good selection program will screen into the program only those highly motivated or with considerable undeveloped potential. A good program will group those students selected into basic, intermediate, and advanced programs, and the teacher will teach the three groups differently.

For the basic group, the concentration should be upon vocabulary, phonics, and simple comprehension. Much imagination must be used, not only to make the material interesting, but also to reduce the teaching to the basic premises of reading--those irreducible nuggets of knowledge upon which all the rest of reading skills depend.

The advanced group will use the machines much more, the "advanced colors" of the SRA kits, the more sophisticated problems of reading to follow directions, (using readability formulae,) the theory of reading and skimming techniques. It is not just a difference in quantity of material covered; advanced reading has a different purpose and a methodology all of its own.

The intermediate class is likely to be more heterogeneous than the other groups. Thus, there will be less group work and more individualized schedules. It will partake of both above.

E. Mental and Reading Tests as Part of Edison's Reading Program

1. Theory

Reading is a highly cerebral skill. By nature, it is abstract and intellectual. It is a complex mental function. Like all mental skills, reading power is limited by the extent of "intelligence." Therefore, the higher the student's intelligence, the better he can be taught to read. However, we do not want to stop there, for "intelligence" is too vague a word to describe the upper limits of reading potential. Many intelligence tests are highly verbal affairs, testing use of language and vocabulary as much as the quantitative and reasoning skills--the purely verbal as much as the stuff of "pure" intelligence.

Reading aptitude is very highly associated with reasoning aptitude, though the verbal hurdle of reading many IQ tests makes them partially reading achievement tests, and thus poor indicators of reading potential. Fortunately, the two factors can be isolated.

There are IQ tests and parts of tests which measure separately the ability to use language and the ability to reason.

The theory of this proposed testing program is that comparisons of verbal and non-verbal abilities will show whether a student has developed his language-reading skills as far as he has developed his non-verbal brain power, so that if he has not yet reached his potential for being able to understand, we can help him get more of the ideas off the paper and into his head where he has a chance to work on them. On the other hand, if he is presently able to read as much as he has the ability to understand, there is little more we can do for him; at least, let us say, diminishing returns set in very quickly. So, when we identify those with the greatest undeveloped potential and give them the reading laboratory work, we will be giving our facilities over to those who need them most.

Practical application of this theory has been made by the Sierra Union High School, among others. We are indebted to Dr. Dan Boys of Sierra for his valuable assistance in helping us construct our new program.

2. The Tests

The California Test of Mental Maturity (CTMM), normally administered in the eighth and eleventh grades, tests both verbal and non-verbal mental abilities. By comparing each against the other, it can partially be determined whether a student is now handling language as he has the native ability to do ("partially" only because some caution must be advised to use other tests and sources of data to verify and augment the CTMM).[8]

Fortunately, Fresno City Schools already gives a second test--a verbalized reading test--at the same time as the CTMM. Scores on the California Aptitude Test (CAT), Reading Section, can thus be compared to the CTMM scores to further show present language abilities, both in terms of plain vocabulary and in the ability to comprehend the ideas thus expressed. If it is desired to add a third test to the program to further measure verbal ability, the Differential Aptitude Tests (Verbal Reasoning and Language Usage Sections) can be used, as can others.

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[8] For statistics obtained from an analysis of the present freshman class at Edison High School, please see attached page at the end of this chapter.

Besides these tests, teacher's recommendations and judgments about the student's motivation must play a large part in the evaluation of the student's present and potential abilities.

On the basis of all these factors, if it is decided a particular student still has a large measure of undeveloped reading ability, that student is the one we want for the Reading Laboratory program. With such a student we can do something. In fact, only after selection and placement is made with care approaching what has been outlined, can we call our approach truly professional.

3. Testing Information

The CTMM and CAT tests are normally given in the eighth grade at Irwin Junior High School and in the eleventh grade at Edison High School. Unless we want to re-test, we will use the data furnished by the Fresno City Schools. The District already utilizes its IBM machines to sort the data cards to give us the following information:

a. Vocabulary grade level and percentile
b. Comprehension grade level and percentile
c. Total reading grade level and percentile
d. Chronological age in years and months
e. Language raw score
f. Language M. A. (mental age)
g. Language I. Q.
h. Non-language raw score
i. Non-language M. A.
j. Non-language I. Q.
k. Total (average) I. Q.
l. Various other data such as birthdate, school number, grade, sex, etc.

This data is originally code-punched on IBM cards, each hole of the card (or sometimes a few holes) representing one item of information. An IBM sorting machine is set up to pull out all cards with certain holes punched, those cards then being sent into a printing machine where the punched holes are translated into typed information. The information can be typed in any order, from highest to lowest scores or whatever.

On the basis of the data now being given us, a clerical staff can calculate reading potential, as will be explained below. However, in the sorting process, the machines could probably do much of this for us. At least, it would seem that in this day of computers such a basically simple but laborious chore could be automated. It would be extremely helpful if the machines also did the following for us:

a. Sort out those cards showing a higher non-language MA than language MA (i.e., where #9 exceeds #6)
b. Print the names in chronological order of scores, from the least deviation to the greatest--at one end of the list will be those students whose language skills are furthest behind their potential ability and at the other end, those who most nearly have reached their potential.
c. Beside each name, print the reading test scores

If there were any advantage to it, cards could also be sorted into a chronological listing of those whose scores on #6 exceed #9--those whose language MA exceeds the non-language, or who are now "over-achieving" in terms of expectations.

The listing of students with higher non-language than language skills is the basis of the selection process. On the face of it, that list would be our list of reading laboratory students, starting from the bottom and going up as far as we have facilities. Of course, in practice, it would be desirable to investigate the student further, comparing his actual reading scores with the kind of motivation he shows. It is even possible that the machine could be set to go as far as printing the extent of deviation of reading grade levels above or below his actual grade level, perhaps as a plus or minus number. All this would require little further calculation on our part.

4. Calculation of Reading Potential

If we have to do the clerical job of calculating test scores into reading potential, here is the method of doing it:

a. Write the student's language MA in years and months
b. Write the student's non-language MA in years and months
c. Calculate the deviation between the two in total months' difference
d. Indicate the result with a plus if the non-language exceeds the language--This means the student still has further undeveloped potential for reading and language development and is a prime candidate for the reading program. Indicate with a zero or a short line those students whose language and non-language skills are on a par--This indicates the student has gone beyond expected reading limits for one reason or another. They are "over-achievers" to use the popular term. The reason might be high motivation, or perhaps a good memory, or perhaps especially effective teaching in the mechanics of word recognition, or such that he can "coast" along further than he could if he had to do more reasoning while reading. In any case, we don't have much to worry about with these students. They are already reading better than we'd have the right to expect.
e. Those students with a deviation of plus 31 months or more are severely below their reading potential, and those with a deviation of from +21 to +30 months show a serious but remedial handicap. Deviations of +10 to +20 months show only a moderate handicap, but such students can definitely benefit from a reading program and should be included as far as facilities are available. Deviations of below +10 months are not reading laboratory candidates, as such. This is not to say they must be automatically excluded. It is to say they would not normally be put into the reading program unless other tests so advise, or unless they volunteer for the program and show especially high motivation.

5. Classification of Reading Groups

a. Having decided on those who need the reading program, the next task is to group them for efficient teaching. Grouping should be done entirely on the basis of present reading ability rather than the extent of potential yet unfulfilled. It is recommended that three reading groups be set up: advanced, intermediate, and basic. The advanced group could include those now reading somewhat above to considerably beyond their grade level. We are definitely thinking of offering reading laboratory facilities to those who are now "good" readers to make them "excellent" readers. After all, if a student is now reading well but has the potential to read even better, he is as much "retarded" as anyone with the same kind of discrepancy at a lower level. The intermediate group would be those reading at grade level to those about two grades below level. The work with these students is mostly to improve comprehension, though a moderate increase in speed is also desirable. The basic group would go down to the fourth- or fifth-grade reading level. Even more fundamental comprehension reading skills would be stressed with more emphasis upon vocabulary, word analysis, and study skills methods. There would be no emphasis upon speed. Below the basic level, it is recommended that the new non-graded English curriculum include a special class teaching the very most basic, elementary reading skills. Intensive work in phonics and linguistics and, perhaps even before that, re-learning the alphabet, would prepare the students upon "graduation" from the class to benefit from the special advantages of a reading laboratory. One of the teachers at Edison is now piloting such a course in the most elementary fundamentals of reading as part of her English course--with excellent results.

b. In rare cases, a student might be classified as intermediate instead of basic due to a high motivation or other factors, but since the advanced would really be an accelerated class, it must be limited to only those who are actually at level and have the ability to go beyond, or, as said before, even above level. In the other direction, students whose motivation is low might often benefit from being put into the next lower grouping.

c. If ninth-graders are not to be put into the non-graded English program until 1966, it is recommended that during the Spring semester of 1965, reading laboratory students still be drawn from the English classes, but on a more selective basis by using the formulae above. Thus, it might be possible to, at the same time, take students from the sophomore, junior, and senior levels intermixed into the same sections, grouped by present reading achievement. This would be the first major break away from limiting the laboratory only to freshmen. Starting with the 1964-65 year, instead of scheduling students into English classes and from there into the reading laboratories, students at all levels will be scheduled directly into the reading laboratories. Here are some recommended policy guidelines:

(1) Freshmen will not be considered candidates for the reading program until their second semester.

(2) The reading courses for all groups will be one semester long. Students selected for the program will receive one semester of English credit for it. This is based on Sierra's experience. They say that giving English credit "saved" the program for, before allowing credit, students were highly reluctant to take the course even if they admittedly needed it.

(3) A second semester, with English credit, is strictly at the option of the reading teacher, and normally it will not follow the first semester consecutively. Sierra's experience verifies the commonly-expressed feeling that new learning

drops off so much by the end of the first eighteen weeks that a second semester is worthwhile only if interrupted by a "vacation"--either a summer or one semester of another class.

(4) Eighth-grade testing probably gives valid scores for placing ninth-graders, but might be considerably obsolete for placing sophomores, and certainly first-semester juniors before the eleventh-grade testing. If at all possible, the CTMM and CAT should be given again in the sophomore year or late freshman year. If this is not possible, care should be taken in making predictions based on eighth-grade testing. At any rate, it must become policy that the reading teachers be made full partners in the selection process for their experience can make test interpretation more valid and even with the best of testing their observations must count heavily in judging whether particular students should be in the program, or, especially, in a given grouping.

6. Students Not in the Laboratory Program

a. There remains the feeling that something in the way of reading should be done for those not selected for the regular reading program. There will be many not deficient enough for the pre-laboratory fundamentals class, but also having reached enough of their potential that they have not been selected for the laboratory, especially if their reading interest and drive are low, and yet who must be helped to at least continue developing their reading skills at the same pace as their other skills. All students, at the very least, should be taught to enjoy whatever reading they can do.

b. There will even be some who definitely need the laboratory but who will refuse to take it. Indeed, we can expect quite a number who are neither very bad nor good readers, and who are not in the reading program. What this comes down to is that every English class must be conscious of teaching reading along with other subject matter. We say casually, "Every Teacher A Reading Teacher," but we might ask whether that is, to any real extent, true. If it is to become true, every English teacher--and probably the whole faculty--must be trained in some of the fundamentals of teaching reading. Such training is recommended as an integral part of the new reading program.

F. Teacher Planning

The reading teacher should first become very familiar with the equipment and materials. He should do some of the lessons himself in everything. He should study the manuals meticulously. This much alone will allow him to take over a class and do a fairly competent job. The publishing companies are assuming, for the most part, that those who administer reading laboratories or who use their materials in regular classes know little, if anything, about the teaching of reading; the materials must be self-teaching. Thus, the reading teacher is to that extent an administrator rather than a teacher as such. He keeps order, encourages the students, and helps them with the mechanics of working the materia The teacher can accept this limited role, let the materials do the work, and the students will learn.

Beyond what has been said above, what the teacher prepares and introduces to supplement the commercial materials is up to him--his imagination and his energy. There are many books teaching teachers to teach reading. The more the teacher knows about the theory and methods, the more creative he can be and the more he can inject himself into the teaching program. This is recommended.

There are many workbooks available. Many of these come to the teacher for examination and evaluation. Many are given him by the consultants, the various companies, and he obtains them at the Fresno County Library. Excellent use can be made of these.

We have subscribed to Scope magazine, unusually good for "culturally deprived" students such as ours. It is written on an elementary level, and, if used occasionally, it is valuable.

The new teacher quickly finds that he has more material available than he can ever use. The problem is never one of finding something for the students to work on; the problem is finding the right thing for each individual student. This takes imagination.

It definitely pays to have a routine, judiciously altered on occasion to relieve monotony. In basic classes, students read library books, and simple reports are made emphasizing what they enjoy or what they have learned from the book. On Tuesdays and Thursdays, they work in SRA, Reading for Understanding, or, in individual cases, substitute materials from which they profit most. This is individual work though. On such days, the teacher's job is to be available for questions and to give encouragement. Wednesdays and Fridays are open for use of group projection devices like the Controlled Reader, occasional films (there are quite a few available in the catalog), and other things usually done as a group.

G. Future Needs of the Laboratory

It would be most desirable to have a third reading laboratory and a third reading teacher. This third room should be equipped similarly to Room B-1. The desks in B-1 and B-2 should be replaced with tables, and the new room should have tables also.

Each laboratory should have its own tape recorder. There is a tape recorder in B-1 at present, but not in B-2. Each room has its own controlled reader, but more variety is needed in filmstrips for them. More shadowscopes are needed in both B-1 and B-2. A Tach-I tachistoscope is needed for use in both rooms.

Another need is for two filing cabinets. Workbooks, teaching aids, manila folders containing materials are "filed" in cardboard boxes and are unavailable when needed.

It would be a great advantage to have an opening made between the reading rooms so the teachers could work more as a team.

At least one more SRA IV-a Kit and workbooks for it are needed. Because the junior high school uses our III-a Kit, two (preferably three) III-b Kits would solve the problem of student complaints that they have already used the materials.

Paperbacks are highly motivational. Quantities of fiction and non-fiction from the Central Library are ordered, and they are almost never read, but the paperbacks prove very popular. A really good selection of paperbacks, a good place to keep them, and a good system of checking them out would be very valuable.

In the past, teachers have often been unsettled about what we are doing in the reading program. We know that few students read as well as we would like them to, yet it is possible we have not been wholly realistic in our expectations. Selecting our students on the basis indicated above might help us better define what we expect of the laboratory. We know, too, that in scheduling every freshman through the laboratory for a mere five or nine weeks or so, as we have been doing, only a few students show rapid growth, while most feel dragged down by the disinterest of those who are now reading as well as they probably ever will, and they are upset by the disruption and disturbance the disinterested often cause.

Moreover, a course geared to everyone fits no one, and the better students have often had to gear down their learning pace to the speed of the less able. Even when the students can be given individually-graded reading materials, those who would really benefit more in some other class absorb the teacher's attention and time, and limit what the whole class can be taught together. The new reading program, as suggested in this paper, should solve many of these problems and allow for greater success in the reading laboratory programs.

VI. RELEVANT QUESTIONS CONCERNING THE NON-GRADED PROGRAM

The English Department is aware that the mere outlining of the format of the non-graded program still leaves many important questions unanswered regarding it. Although we do not intend to imply that we have the final answers to many of these questions, we would like to present some of those that have most frequently been asked, and the answers that we have formulated. Since the questions have no definite relationship to each other except for their involvement in the program itself, no attempt has been made to arrange them in any particular order.

1. How does the non-graded program provide for instruction in grammar?

Research has proved to the satisfaction of most of the teachers of English that teaching grammar, per se, does not result in any demonstrable improvement in either writing or speaking. Grammar, however, will be taught within the context of the work of the individual class. In this regard, our philosophy is in agreement with that of the new course of study in English of the Fresno City Unified School District which recommends that formal instruction in grammar stop at the tenth grade level.

2. How does the non-graded program provide for instruction in vocabulary, spelling and writing?

These areas of the communication skills will be stressed in Phases III and IV. They will be taught in the context of the work of the class in Phases I and II. One important stipulation of the non-graded program agreed upon by all teachers is that this will be done in all classes.

3. Isn't the English Department at Edison High School, by introducing this non-graded program, really trying to compensate for deficiencies that are the responsibility of the elementary and junior high schools?

The answer is a qualified yes. Perhaps we are, but we do not feel that this question is relevant to what we are trying to accomplish. What the student may have failed to learn in any other school is not the responsibility of Edison High

School. Our responsibility is to accept the student with whatever deficiencies he may have when he enters Edison High School and try to teach him as much as possible. We cannot absolve ourselves of this effort on the mere assumption, which may be false, that the deficiencies are not our fault.

4. Will the non-graded program fulfill the entrance requirements of the University of California?

We have been assured that it will.

5. Why wasn't the ninth grade included in the non-graded program?

At the time the decision was made regarding this question, there were still several teachers who favored the inclusion of the ninth grade, but there were several reasons for its exclusion from the program. The primary one was that the majority of the teachers felt that the ninth grade was too immature to be expected to compete in classes that would include twelfth-grade students. At present, the majority of the ninth-graders are more or less isolated physically from grades 10-12 in the buildings which were formerly the junior high school buildings, and it was felt advisable to continue this situation in the best interests of all students.

Another reason for the exclusion is that it would be very distracting to the total school program if huge numbers of program changes had to be made in the middle of the year.

A third reason was that the majority of the students who transfer from Edison High School generally do so at the end of the ninth grade. Those who transfer to another school at that time will have followed the "conventional" pattern of English instruction. This is a question about which the English Department is keeping an open mind. Perhaps we will find later that parts of the program, or perhaps all of it, should be opened to the ninth grade.

6. What about the students who transfer into this program from other high schools?

This question can only be answered by the asking of another, "What would have happened to them under the existing program?" We feel that students will learn more under the non-graded program, even though the scope of their study may be more limited because of the transfer.

7. Does the non-graded program cover the same material that the new course of study of the Fresno City Unified School District covers?

In general, it covers much of the same material, but in a different sequence. Some of the more difficult twelfth-grade materials will only be covered in the World Humanities class at Edison. However, our philosophy is that we cannot necessarily be entirely guided by a program that was designed for schools that do not have the unique problems that Edison has.

8. Will students study literature in Phases III and IV?

While the answer may sound like an equivocation, much depends upon the meaning of the term "literature." The Phase III and Phase IV students will read, both for enjoyment and understanding, and will not study literature, per se.

VII. CONCLUSION

Several areas of the curriculum in English at Edison High School need further exploration and development if the non-graded program is to function successfully.

Ninth Grade

Primary among these needs is the establishment of a strong program in the ninth grade. Although great improvement has been made in reduction of class size, there still remains the need for a structured program, particularly in the remedial classes. In its relationship to the non-graded program, which does not stress the formal teaching of grammar, the ninth grade should stress grammar as well as composition in its regular and college preparatory classes. A testing program should be established, and the achievement test, with its subsequent permission to enter the non-graded program, should be used as an incentive for the students to learn grammar--an incentive which is presently lacking for many of them.

In addition, if the procedures recommended in Chapter VI regarding the reading laboratory's method of student selection are followed, additional personnel will have to be provided to maintain the reduced class size in the ninth grade.

Testing Program

A testing program is needed in all grades to aid in the proper placement of students in the phases of the program and to evaluate both student progress and the effectiveness of the program. Part of this testing should be done throughout the Guidance Department, and part of it should originate in the English Department at Edison High School.

Additional Classes

The English Department recommends that a class in business English, taught by a member of the English Department, be added to the program. Since many students who will enter business fields terminate their education at Edison, this class would be valuable for them in giving them added preparation in the specific skills in English they will need in their vocation.

The boys' counselor at Edison High School is interested in the inclusion of a unit, or perhaps a class, in vocational English. He is presently gathering materials for the unit, and it should be determined how this could best be incorporated into the program.

Consideration should also be given to a class in non-fiction, as this important area, particularly biography and the essay, may be somewhat neglected under our present program.

Teacher In-Service Training

A continuous in-service training program should be carried on to ensure that all teachers of English are aware of developments in the field of teaching the culturally disadvantaged student. So recent has been the national awareness of the proglem that relatively few materials now exist. However, the production of this type of material and equipment is being and will continue to be greatly accelerated. The best way of bringing these developments to the attention of teachers should be explored.

Counseling of Students

Scheduling of students into the non-graded program will be done individually by the counselors at Edison High School. It is essential that each student be guided into the courses of the non-graded program which will be of most benefit to him in relation to his future goals. We are confident that the counselors at Edison High School will do this.

Omissions from the Writing of the Program

One of the stated objectives in the writing of this program was the outlining of the general content of each class of the non-graded program. Because of a lack of time, this was not completed, but the advisability of doing it at some future time should be evaluated. The outlining is considered important for the following reasons:

1. To prevent overlapping and duplication within the various classes
2. To ensure that all facets of the curriculum in English are included
3. To provide for distinctions being made between the class levels of Phases I and II
4. To assist teachers new to the school

Evaluation and Revision

Because this program is experimental, it is anticipated that it will eventually evolve into something quite different from that which is presented here, and we feel that this change may be desirable. Teachers should be encouraged to experiment with new materials, ideas, and techniques, as additional research in the area of the culturally disadvantaged student becomes available. The program should be evaluated constantly, and any revisions that suggest the possibility of improvement should be made. Through experimentation, revision, and adaptation, the teachers of English at Edison High School hope that we may eventually establish a program that will enable us to do the very best we can for our students.

AUDIO-VISUAL AIDS

ENGLISH A-1, ADVANCED COMPOSITION

ENGLISH B-1, INTERMEDIATE COMPOSITION

Motion Pictures:

ENGLISH LANGUAGE: THE STORY OF ITS DEVELOPMENT B&W 11 min.
History of our native tongue from the time of the Celtic, Roman, Nordic, and Saxon tribes--Shows the constant growth and change in our language

LANGUAGE AND COMMUNICATIONS Color 16 min.
From many ancient cultures, we have a heritage of knowledge expressed in language and recorded in writing. Language is power which can be used for good or evil. Which way we use it depends upon our individual moral and spiritual values. The explanation is made clear.

SENTENCES: SIMPLE, COMPOUND, COMPLEX B&W 11 min.
Accurate usage and understanding of each type of sentence (simple, compound, and complex) lead to variety and exactness of expression. By animation devices and live action scenes, the film demonstrates the building of sentences through the use of independent and dependent clauses.

WORLD BUILDING IN OUR LANGUAGE B&W 11 min.
Presents an analysis of words and illustrates how words are built--Shows how root words are affected by the addition of prefixes and suffixes

Filmstrips:

Development of the Theme Idea

Finding Information

How to Write a Narrative

How We Find Out

Writing a Research Paper

Reader's Guide

Records:

E-976, New Briton Gazette, The
Read by Ewan MacColl and Peggy Seegar

Tapes: (Available at Edison High School Reading Laboratory)

#6, Sentences--From Simple to Complex

#8, Spotting Topics in Paragraphs

#9, Paragraph Keys

#13, Underlining With a Purpose

#14, The Art of Note-Making

#15, Outlining--Finding the Skeleton in Listening and Reading

#17, Compressing Ideas by Abbreviating and Summarizing

#25, Finding Viewpoints in Essays

ENGLISH A-2, POETRY AND THE SHORT STORY

ENGLISH B-2, POETRY AND THE SHORT STORY

Motion Pictures: The Short Story

EDGAR ALLAN POE: BACKGROUND FOR HIS WORKS Color 14 min.
Paintings created in the style of Poe's writings

HENRY WADSWORTH LONGFELLOW B&W 20 min.
The life of the scholar, teacher, and poet

JAMES FENIMORE COOPER B&W 20 min.
The life of the author

LITERATURE IN AMERICA Color 20 min.
The development of the short story

MAN WITHOUT A COUNTRY B&W 25 min.
The dramatization of tne story--Produced by Bing Crosby Enterprises

TELL-TALE HEART, THE
A film adaptation of Poe's story

WASHINGTON IRVING B&W 20 min.
The life of the author

WHAT'S IN A STORY? B&W 15 min.
Investigation into plot and morals of a story, "There's a Unicorn in the Garden" by James Thurber--The story is told by U. P. A. cartoons.

Motion Pictures: Poetry

GREEK LYRIC POETRY Color 30 min.
Mr. Greene's analysis of Greek lyric poetry is more than a fascinating adventure in literature appreciation to a unique way of life in which poetry has an essential place--in private social gatherings, in the temples of the gods, in the great athletic stadium, and in the theatre.

LITERATURE APPRECIATION: ENGLISH LYRICS B&W 10 min.
Presents selections of the works on Tennyson, Keats, Wordsworth, Shelley, Shakespeare, and other English poets against a background of the actual English scenes as the poets saw them

RIME OF THE ANCIENT MARINER B&W 30 min.
A reading of the poem by Samuel Taylor Coleridge accompanies the steel engravings by Paul Gustave Dore.

Filmstrips: The Short Story

A Christmas Carol

Development of the American Short Story

Great Stone Face, The

Gold Bug, The

How to Read a Short Story

Rip Van Winkle

Filmstrips: Poetry

Emily Dickinson

Evangeline

Hiawatha

How to Read a Narrative Poem

Sidney Lanier

Walt Whitman

William Cullen Bryant

Records: The Short Story

E-901, American Short Stories

E-862, A Christmas Carol (Read by Charles Laughton)

E-885, Oscar Wild's Fairy Tales

E-897, The Pit and the Pendulum (Read by Gilbert Haighet)

E-973, Stories of Kafka (Read by Lotte Lenya)

E-857, The Tell-Tale Heart (Read by James Mason)

Records: Poetry

New, Golden Treasury of Poetry

E-857, Annabel Lee (Read by James Mason)

E-793, Charles Laughton Reading the Bible

E-899, The Nature of Poetry (Dr. Frank Baxter)

E-966, Prose and Poetry for Enjoyment

E-947, Prose and Poetry for Enjoyment, Album III

E-512, America, Poetry Album

E-513, America, Poetry Album

E-514, America, Poetry Album

E-948, Prose and Poetry for Enjoyment, Album IV

E-780, Poets Reading Their Own Poetry

E-781, Poets Reading Their Own Poetry

E-970, Prose and Poetry of America

E-880, Robert Frost Reads His Own Poetry

E-426, Robert Frost Reads His Own Poetry

E-861, Robert Frost Reads His Own Poetry

LP-275, Famous Poems That Tell Great Stories

ENGLISH A-3, THE NOVEL AND THE DRAMA

ENGLISH B-3, THE NOVEL AND THE DRAMA

Motion Pictures: The Novel

THE ADVENTURES OF HUCKLEBERRY FINN B&W 40 min.
Major episodes in Mark Twain's great novel produced by MGM

CHOOSING BOOKS TO READ B&W 10 min.
A boy is lead from a composition to a novel to a work of art

GOOD EARTH, THE B&W 39 min.
A dramatization of Pearl Buck's novel

HOW TO READ A BOOK B&W 10 min.
The "know-how" of intelligent reading

HEMINGWAY: PART I AND PART II B&W 54 min.
The story of Hemingway's life and work

HENRY WADSWORTH LONGFELLOW B&W 20 min.
The story of the life of the author as a scholar, teacher and poet

JAMES F. COOPER B&W 20 min.
The rise of Cooper from a young man dreaming of adventure to the mature novelist

MUTINY ON THE BOUNTY B&W 40 min.
The early MGM production with Charles Laughton

NOVEL, THE: VICTORIAN ENGLAND AND CHARLES DICKENS Color 30 min.

NOVEL, THE: GREAT EXPECTATION, PART 1 Color 34 min.
Traces the narrative threads that make up Dickens' great novel

NOVEL, THE: GREAT EXPECTATIONS, PART 2 Color 34 min.
Clifton Fadiman explains the development of the strange, twisted relationships among the main characters.

NOVEL, THE: WHAT IT IS, WHAT IT IS ABOUT Color 34 min.
Discusses the elements common to all novels--plot, character, setting, form, style

RUSSIANS, THE: INSIGHT THROUGH LITERATURE B&W 54 min.
Social, political, and economic phases of Russian life as shown through literature

SEA: BACKGROUND FOR LITERATURE Color 11 min.
Dramatizes excerpts from the Rime of the Ancient Mariner, Crossing the Bar, Captains Courageous, Two Years Before the Mast, Journals of Captain Cook, and Moby Dick

TREASURE ISLAND B&W 38 min.
A condensation of the feature film produced by MGM

WASHINGTON IRVING B&W 20 min.
Significant episodes in the life of the author

Motion Pictures: The Drama

HAMLET: THE AGE OF ELIZABETH Color 30 min.
The background of Elizabethan England as well as a comparison of the Globe theatre and the modern theatre

HAMLET: THE POISONED KINGDOM Color 30 min.
Poison plays an important part in the play, Hamlet, and in this film we are given a clear insight into just how important poison can be in any relationship.

HAMLET: THE READINESS IS ALL Color 30 min.
The character of Hamlet is analyzed.

JULIUS CAESAR B&W 30 min.
A condensed dramatization of Shakespeare's complete play of the same title, as portrayed by a professional cast.

MERCHANT OF VENICE B&W 30 min.
Merchant of Venice is presented by the Little Theatre of the University of Denver. Students see Shakespeare dramatized by students who are young actors.

MIDSUMMER NIGHT'S DREAM: ACTS I, II, AND III B&W 13 min.
Shows the plight of the lovers in this play and how Shakespeare skillfully resolves their predicament

OEDIPUS REX: THE AGE OF SOPHOCLES Color 30 min.
Bernard Knox discusses the background of the Greek theatre through a correlation of Greece's history

OEDIPUS REX: THE CHARACTER OF OEDIPUS Color 30 min.
A detective story in "Oedipus The King" is revealed, and the character of Oedipus strengthens our thoughts on this point.

OEDIPUS REX: MAN AND GOD Color 30 min.
Using scenes from the play, we are made aware of the ideas and reasons behind those ideas as they were presented in fifth-century Greece.

OEDIPUS REX: THE RECOVERY OF OEDIPUS Color 30 min.
True knowledge of life through the painful search for truth is pointed out in this final lesson and brings all the foregoing thoughts to a climax.

OUR TOWN AND OUR UNIVERSE Color 30 min.
The play, staging, functions, and presentation of the play, "Our Town," are discussed, as well as the central theme.

OUR TOWN AND OURSELVES   Color   30 min.
General significance as well as the specific use of music in various themes of the play are discussed.

THEATRE, THE: ONE OF THE HUMANITIES   Color   30 min.
The play, narration, and dramatic conventions of the theatre are discussed and enacted.

Filmstrips: The Novel

Count of Monte Cristo

Cyrano de Bergerac

David Copperfield

Don Quixote

Faust

Gulliver's Travels

How to Read a Historical Novel

Kidnapped

Moby Dick

Uncle Tom's Cabin

Robinson Crusoe

Tale of Two Cities

Three Muskateers

Treasure Island

Washington Irving

Filmstrips: The Drama

A Day at the Globe Theatre

Ancient Greek Theatre of Epidaurus

Development of the Physical Theatre from 500 B. C. to 1900 (23 models)

Globe Theatre: Its Design and Construction

Hamlet: Based on Laurence Olivier's Version

Henry The Eighth

How to Read a One-Act Play

Julius Caesar

Life of William Shakespeare

MacBeth (E.B.S.)

MacBeth (Pictorial Events)

MacBeth (Young America)

Midsummer Night's Dream

Playhouse Comes to London

Prologue to the Globe Theatre

Romeo and Juliet

Taming of the Shrew

Theatre: From Ritual to Broadway

Theatre

Records: The Novel

E-895, Call of the Wild (Read by Jeff Chandler)

E-856, Scenes from The Count of Monte Cristo (Jose Ferrer)

E-766, The Red Badge of Courage (Read by Edmond O'Brien)

E-785, William Faulkner reads excerpts from his works

Records, The Drama

E-940, Hamlet (Read by Michael Benthall)

E-823, Julius Caesar

E-824, Julius Caesar

E-825, Julius Caesar

E-941, Julius Caesar

E-850, Julius Caesar (Living Shakespeare, Inc.)

E-851, Julius Caesar

E-852, Julius Caesar

E-944, King Lear (Living Shakespeare, Inc.)

E-904, MacBeth (Two records--read by Alec Guiness and Pamela Brown)

E-851, Sorry, Wrong Number (Agnes Morehead)

E-905, Ages of Man (Read by Sir John Gielgud)

E-945, Antony and Cleopatra (Living Shakespeare, Inc.)

Tapes: The Drama (Available at the Edison High School Reading Laboratory)

#29, The Play's The Thing

Study Prints: The Drama

#333 and 338, Ivanhoe

#334 and 340, Julius Caesar

ENGLISH A-4, AMERICAN LITERATURE

ENGLISH B-4, AMERICAN LITERATURE

Motion Pictures:

ADVENTURES OF HUCKLEBERRY FINN B&W 40 min.
Major episodes in Mark Twain's great novel--Produced by MGM

AMERICAN LITERATURE: COLONIAL TIMES B&W 11 min.
How colonial literature has inspired later American writers

AMERICAN LITERATURE: EARLY NATIONAL PERIOD B&W 11 min.
Writings of Freneau, Bryant, Irving, and Cooper

AMERICAN LITERATURE: REVOLUTIONARY TIMES B&W 11 min.
Writings of Paine, Franklin, Patrick Henry, and others

AMERICAN LITERATURE: THE REALISTS B&W 11 min.
Writings of Lewis, Dreiser, Garland, London, and others

AMERICAN LITERATURE: WESTWARD MOVEMENT B&W 11 min.
How people and themes of the westward movement have served as a source of material for American writers

BENJAMIN FRANKLIN B&W 20 min.
Events in the life of the great American statesman, writer, scientist, and diplomat, starting with an opening sequence on young Franklin sweeping out the printing office of his brother, James, to whom he has apprenticed, and leaving him at the age of eighty-one, giving his message to the Constitutional Convention on the day that the Constitution was signed--an honored man who contributed much to the world in his long and varied career

COLONIAL PRINTER Color 25 min.
This film tells the story of 18th century American printing.

EDGAR ALLAN POE Color 14 min.
Paintings created in the style of Poe's writings

EIGHTEENTH CENTURY OF COLONIAL WILLIAMSBURG Color 40 min.
The film's four reels are arranged in three units, each of which may be used separately. Unit 1, "Home Life" (r. 1 and r. 2), embraces the home, especially the kitchen, in the morning. Unit 2, "Eighteenth Century Cabinetmaking" (r. 3), shows the ship, the governor's place and inspection of desk. Unit 3, "Community Life (r. 4), covers town life and evening at home.

FOLK SONGS OF AMERICA'S HISTORY Color 14 min.
Presents important examples from different periods in American history

GIVE ME LIBERTY Color 20 min.
The story of the gathering in St. James Church, Richmond, at which Patrick Henry delivered his famous address--Instances of colonial government oppression which prompted the meeting are also shown.

HENRY WADSWORTH LONGFELLOW B&W 20 min.
Story of his life as a scholar, teacher, and poet

JAMES FENIMORE COOPER B&W 20 min.
The rise of Cooper from a young man dreaming of adventure to a mature novelist

LAND OF LIBERTY, PART I B&W 20 min.
Composed of sequences from feature pictures and shorts, plus newsreels--the story of men and women who struggled to attain and defend American liberties in the colonial period of American history

LAND OF LIBERTY, PART II B&W 20 min.
Portrayal of outstanding events of American history during the period between 1805-1860--film clips, newsreels, and short subjects

LAND OF LIBERTY, PART III B&W 20 min.
Portrayal of outstanding historical events between the years of 1860-1890--presented from film clips, newsreels, and short subjects

OLIVER WENDELL HOLMES B&W 20 min.
Dramatized episodes of Holmes' life

MARK TWAIN'S AMERICA (PART I AND PART II) B&W 54 min.
Historical highlights taken from actual pictures and film clips of the environment of Mark Twain

NEW ENGLAND: BACKGROUND FOR LITERATURE B&W 10 min.
The land, history, and culture of New England as it influenced Bryant, Whittier, Emerson, Longfellow, and other writers

SEA: BACKGROUND FOR LITERATURE Color 30 min.
Dramatizes excerpts from "Rime of the Ancient Mariner," "Crossing the Bar," and Mutiny on the Bounty--reenacts key scenes from Captains Courageous, Two Years Before the Mast, The Journals of Captain Cook, Treasure Island, and Moby Dick

TELL-TALE HEART, THE B&W 20 min.
Dramatic presentation of Poe's story

THOMAS JEFFERSON B&W 20 min.
Vividly reenacting significant events in the distinguished career of Thomas Jefferson, this film makes a new and lasting contribution toward a better understanding of our third president and author of the Declaration of Independence.

TREASURE ISLAND B&W 38 min.
A condensation of the feature film produced by MGM

WASHINGTON IRVING B&W 20 min.
Dramatized episodes from Irving's life

Filmstrips:

Mark Twain and Tom Sawyer

Adventures of Tom Sawyer

American Literature--New England

American Literature--The Frontier

American Literature--The South

American Spirit in Literature

Emerson's New England

Emily Dickinson

Evangeline

Gold Bug, The

Great Stone Face, The

Henry Wadsworth Longfellow

Hiawatha

Icabod

James Russel Lowell

John Greenleaf Whittier

Last of the Mohicans, The

Louisa May Alcott

Luck of Roaring Camp

Moby Dick

Rip Van Winkle

Samuel Longhorn Clemens

Sidney Lanier

Tom Sawyer Whitewashes the Fence

Treasure Island

Walt Whitman

Washington Irving

William Cullen Bryant

Records:

E-807, All Around America

E-833, America Listens to Literature

8-901, American Short Stories

E-963, America the Beautiful (Read by Vincent Price)

E-857, Annabel Lee (Read by James Mason)

H-52, Great American Speeches

E-937, Literature of Revolutionary America

E-889, Many Voices, Book I (Cyril Ritchard)

E-773, Poetry of Vachel Lindsay

E-890, Many Voices, Book II (Mary Martin)

E-173-6, Leaves of Grass (Read by Ralph Bellamy)

E-819, Many Voices: Adventures in American Literature

E-848, Mark Twain Tonight

E-169-72, Edna St. Vincent Millay (Reading her own poetry)

E-897, The Pit and the Pendulum (Read by Gilbert Highet)

E-770, Poetry of Edna St. Vincent Millay (Read by Judith Anderson)

E-859, The Tell-Tale Heart (Read by James Mason)

E-767, Stories of Mark Twain

E-794, Tom Sawyer (A musical version)

E-766, The Red Badge of Courage (Read by Edmond O'Brien)

E-840, The United States in Literature (Poetry Collection)

E-785, William Faulkner Reads From His Works

E-512, The Creation

E-513, America, Poetry Album

E-513, America, Poetry Album

Tapes:

American Myths (In poetry, the short story, and novels)

Study Prints:

#457, Literary Map of the United States

#332 and #335, Map of Longfellow's "Evangeline."

ENGLISH A-5, ENGLISH LITERATURE

Motion Pictures:

CHARLES DICKENS: BACKGROUNDS FOR HIS WORKS B&W 11 min.

Authentic settings provide a rich background for a study of Dickens' works.

CHAUCER'S ENGLAND Color 30 min.

Depicts the locations trod by Chaucer's pilgrims and dramatizes the "Pardoner's Tale"--A sequence of Middle English presents Chaucer's poetry spoken in the accents of the 14th century.

DAVID COPPERFIELD--THE BOY B&W 38 min.

DAVID COPPERFIELD--THE MAN B&W 38 min.

ENGLAND: BACKGROUND OF LITERATURE B&W 10 min.

Takes students to England to show them that storied land as the inspiration for many great writers--the London of Chaucer, Dickens, and Browning--the countryside which was so meaningful to Shakespeare, Keats, Wordsworth, and Kipling--and the sea as Coleridge, Conrad, and Masefield wrote of it

ENGLISH INNS B&W 10 min.

Descriptions of noted inns

ENGLISH LITERATURE: ELIZABETHAN PERIOD B&W 13 min.

Shows people in a London theatre representing the various social classes of Elizabethan times--Their lives and environments show how trends of the time affected the Elizabethan literature.

ENGLISH LITERATURE: ROMANTIC PERIOD B&W 13 min.

Shows this period of literary and political revolutions with dramatize selections from Burns, Byron, Keats, Coleridge, and other Romantic writers, showing the individuality and independence of this group

ENGLISH LITERATURE: THE EIGHTEENTH CENTURY B&W 13 min.

Literary discussion in an 18th century London coffee house reveals trends in literature of the time. Excerpts illustrate the neoclassicism of the 1700's and the shift toward sentiment and romanticis in the latter half of the century.

ENGLISH LITERATURE: THE SEVENTEENTH CENTURY B&W 13½ min.

Excerpts from the works of seventeenth-century writers are presented against the turbulent background of the Commonwealth and Restoration periods

ENGLISH LITERATURE: VICTORIAN PERIOD B&W 13 min.

Through the winters of this area, we are drawn into the world of conflicting ideas of the Victorian Period.

GLOBE PLAYHOUSE B&W 19 min.

The Elizabethan theatre of Shakespeare's day is recreated.

JULIUS CAESAR B&W 30 min.
A condensed dramatization of Shakespeare's complete play of the same title, as portrayed by a professional cast

LITERATURE APPRECIATION: ENGLISH LYRICS B&W 10 min.
Presents selections of the works on Tennyson, Keats, Wordsworth, Shelley, Shakespeare, and other English poets, against a background of the actual English scenes as the poets saw them

MASTER WILL SHAKESPEARE B&W 10 min.
Brief and somewhat fictionalized story of life of Shakespeare, with special emphasis on his play, "Romeo and Juliet"--Scenes along the Avon and in the village of Stratford are shown.

MERCHANT OF VENICE B&W 30 min.
"Merchant of Venice" is presented by the Little Theatre of the University of Denver. Students see Shakespeare dramatized by students who are actors.

MIDSUMMER NIGHT'S DREAM: ACTS I, II, AND III B&W 13 min.
Shows the plight of the lovers in this play and how Shakespeare skillfully resolves their predicaments.

RIME OF THE ANCIENT MARINER B&W 30 min.
A reading of the poem by Samuel Taylor Coleridge accompanies the steel engravings by Paul Gustave Dore.

SCOTLAND--BACKGROUND OF LITERATURE B&W 10 min.
Helps students understand the rugged country which inspired men like Scott, Burns, Stevenson, and Defoe

TRADITIONAL ENGLAND Color 10 min.
Places famous in history, literature, and legend--the Shakespeare and Lorna Doone countries: Tintage, Glastenbury, York (with memories of King Arthur), Joseph of Rimathea of the Romans, Westminster Abbey, the Tower of London, and many of the fine old English traditions still adhered to today

WILLIAM SHAKESPEARE: BACKGROUND FOR HIS WORKS B&W 15 min.
Shows the places of Shakespeare's time and the elements of English life that gave the great poet-playwright his language and shaped his character--brief episodes presented from some of the "most-studied" plays

Filmstrips:

As You Like It

Charge of the Light Brigade

Christmas Carol, The

David Copperfield

Gulliver's Travels

Hamlet

Henry V

Henry the Right

Introduction to William Shakespeare

Ivanhoe

Julius Caesar

Life and Times of William Shakespeare

King Arthur

Knights of the Round Table, Part I

Knights of the Round Table, Part II

MacBeth (E.B.S.)

MacBeth (Young America)

MacBeth (Pictorial Events)

Paradise Lost

Pardoner's Tale, The

Prologue to "Canterbury Tales"

Prologue to The Globe Theatre

Robinson Crusoe

Romeo and Juliet

Shakespeare Theatre

Taming of the Shrew, The

Records:

E-884, Ages of Man (Read by Sir John Gielgud)

E-945, Antony and Cleopatra (Living Shakespeare, Inc.)

E-783, Poetry of Robert Browning

E-962, A Christmas Carol (Read by Charles Laughton)

E-843, England in Literature (Peter Ustinov, et. al.)

E-903, Great Poems of the English Language

E-940, Hamlet (Read by Michael Benthall)

E-823, E-824, and E-825, Julius Caesar

E-941, Julius Caesar (Living Shakespeare, Inc.)

E-850, Julius Caesar

E-851, Julius Caesar

E-852, Julius Caesar (Dublin Gate Theatre)

E-951, Love Poems of John Donne (Read by Richard Burton)

E-782, Spoken Literature of Old English Ballads

E-904, MacBeth (2 records--read by Alec Guiness and Pamela Brown)

E-817, Many Voices: Adventures in English Literature

E-885, Oscar Wilde Fairy Tales

E-942, Othello (Living Shakespeare, Inc.)

E-883, The Poetry of Blake (Read by Sir Ralph Richardson)

E-946, Prose and Poetry of England

E-893, Sermons and Meditations of John Donne

E-972, Sonnets from the Portuguese (Read by Katharine Cornell)

E-779, Poetry of Wordsworth (Read by Sir Cedric Hardwicke)

E-972, Barretts of Wimpole Street (Katharine Cornell)

LP-311, Poems of Shelley

E-921, A Thousand Years of English Pronunciation

E-69-71, Cornelia Otis Skinner Reading English Verse

LP-277, William Shakespeare: Immortal Scenes and Sonnets

LP-230, Master Recordings in English Literature

E-434, Romeo and Juliet (Pamela Brown and Sir John Gielgud)

E-764, Dylan Thomas Reads His Own Poetry

E-763, A Child's Christmas in Wales (Dylan Thomas)

E-515, Our English Heritage (Poetry Album)

E-516, Our English Heritage (Poetry Album)

E-517, Our English Heritage (Poetry Album)

Tapes:

Dylan Thomas Lecture Series

Romeo and Juliet (Theatre Build)

Hamlet (Reels 1, 2, 3)

Study Prints:

#443, Map of English Literature

ENGLISH B-5, BASIC SPEECH

Motion Pictures:

BETTER CHOICE OF WORDS B&W 10 min.
How to choose words well for communication

EYE OF THE BEHOLDER (Semantics) B&W 30 min.
The story of an artist involved in the killing of a beautiful girl, as he appears to a number of witnesses--brings out, "What is truth?"

GETTING YOURSELF ACROSS B&W 15 min.
Dramatizes the eleven basic principles of group leadership

IN THE PARK
Marcel Marceau creates in pantomime the characters of various people in the park--policeman, infants, balloon seller, young lovers, etc.

IS THERE COMMUNICATION WHEN YOU SPEAK? B&W 17 min.
How can we communicate ideas effectively?

LEARN TO ARGUE EFFECTIVELY B&W 11 min.
Shows how to argue effectively--contrasts a sound argument with an irrelevant one

MORE THAN WORDS (Semantics) Color 15 min.
Hayakawa--shows how to gain acceptance for your ideas through proper communication

SAY WHAT YOU MEAN B&W 10 min.
Dramatizes events in the life of a student--shows how we communicate

SPEECH--GROUP DISCUSSION B&W 10 min.
Basic principles of group discussion--eleven points of a good group leader

SPEECH-PLATFORM POSTURE B&W 10 min.
Emphasizes the importance of good posture--demonstrates

SPEECH PREPARATION B&W 11 min.
Basic tenents of the preparation of a good speech

SPEECH-STAGE FRIGHT B&W 10 min.
Shows that stage fright is common to many--gives suggestions for overcoming it

SPEECH--USING YOUR VOICE B&W 10 min.
Common speech or voice faults in both formal and informal language and speech--shows how to correct them

TALKING OURSELVES INTO TROUBLE B&W 10 min.
Shows how our command of language, if limited, limits our world

Filmstrips:

By Their Speech Ye Shall Know Them

How to Deliver a Speech

How to Prepare a Speech

Human Communication

Records:

E-793, Charles Laughton Reading the Bible

E-796, Ecclesiastes (Read by James Mason)

H-52, Great American Speeches

E-891, Sounds of Spoken English (Correction of enunciation errors)

E-841, Spoken English (Accompanies "Guide to Modern English, 9th and 10th Grade)

Tapes: (Available at Edison High School Reading Laboratory)

#1, How Well Do You Listen?

#22, Power of Persuasion

ENGLISH A-6, LINGUISTICS

ENGLISH B-6, LINGUISTICS

Motion Pictures:

DIALECTS (Linguistics) B&W 30 min.
Explains and demonstrates dialect differences in standard English--calls upon five guests from different geographical areas in the United States

ENGLISH LANGUAGE, THE: STORY OF ITS DEVELOPMENT B&W 11 min.
History of our native tongue from the time of the Celtic, Roman, Nordic, and Saxon tribes and the constant change and growth of our language

INTRODUCTION (Linguistics) B&W 30 min.
Discusses the importance of language--Points out common misconceptions concerning language--Tells what language really is--Explains how the words we use and the way we use them affect the way we think and see the world

Filmstrips:

Story Behind Words

Words, Then and Now

Words, Parts 1 and 2

ENGLISH A-7, B-7, AMERICAN NEGRO LITERATURE

There are no materials available through the central office. In the records which accompany the series, Adventures in American Literature, which are available at Edison High School, there is a recording by the Negro actor, Rex Ingram, of James Weldon Johnson's poem, "The Creation."

ENGLISH B-8, SENIOR GRAMMAR REVIEW

Motion Pictures:

THE PARTS OF SPEECH Color 14 min.
Introduces the eight parts of speech and explains that they may name things

SENTENCES: SIMPLE, COMPOUND, COMPLEX B&W 11 min.
Accurate usage and understanding of each type of sentence--The film demonstrates the building of sentences through the use of independent and dependent clauses.

PUNCTUATION--MARK YOUR MEANING B&W 10 min.
Emphasizes the importance of proper punctuation and its basic rules

Filmstrips:

Story Behind Words

Adjectives

Adjectives and Adverbs

Apostrophe and Quotations

Capitalization

Colon and Semi-colon

Comma, In Addresses and Dates

Comma, In Apposition and Parenthetical Expression

Comma, In Direct Address, Introductory Words, Final Query

Comma, In Miscellaneous Use

Comma, In A Series

Comma, With Clauses and Phrases

Diagramming Simple Sentences

Diagramming Compound and Complex Sentences

End Punctuation Marks

End Punctuation

How Pronouns Help

Italics and Hyphen

Learning About Simple Sentences

Modifiers, Adjectives, and Adverbs

Nouns (E.B.F.)

Nouns (Curriculum)

Nouns and Their Uses

Other Words That Help Build Sentences

Parenthesis and Dash

Phrases and Clauses

Prepositions and Conjunctions

Prepositions, Conjunctions, and Interjections

Presenting the Apostrophe

Presenting the Colon, the Semi-colon, the Dash

Presenting the Comma, Part I

Presenting the Comma, Part II

Presenting the Quotation Marks

Pronouns and Their Uses

Punctuation

Quotation Marks and Italics

Semi-colon and Colon

Sentence, The

Simple Sentences

Story Behind Words

Subject and Predicate

Capital Letters

Nouns: Plurals and Possessives

Punctuating Direct Quotations

Verbs

Tapes: (Available at Edison High School Reading Laboratory (B-1)

#6, Sentences--From Simple to Complex

ENGLISH A-9, WORLD HUMANITIES

Motion Pictures:

AFRICA: GIANT WITH A FUTURE Color 30 min.
A panoramic view of sixteen countries of Africa, showing peoples, geography, economic and social conditions

ANCIENT MESOPOTAMIA B&W 11 min.
The contributions of the Sumerians, Babylonians, and Assyrians are depicted against authentic locales that include Babylon, Ur, and Nineveh. These people were first to use the arch and the wheel and to develop a code of laws, a system of writing, and military science.

ANCIENT ORIENT: THE FAR EAST B&W 13 min.
In India, China, and Japan, we trace the growth of early Oriental civilization through re-enactments and authentic locales.

ANCIENT WORLD INHERITANCE Color 11 min.
Artifacts, relics, and recreated scenes from the past are shown. We discover the source of many things in our present world.

ARISTOTLE'S ETHICS, BOOK I: THE THEORY OF HAPPINESS Color 30 min.
In his interpretation of Aristotle's theory of happiness, Mr. Adler deals with a problem which goes to the heart of all philosophical inquiry--"What makes a human life good--what makes it worth living--and what we must do, not merely to live, but to live well."

ART AND LIFE IN ITALY Color 10 min.
Two centuries of art in Italy--We see the Gates of Paradise by Ghiberti, Arena Chapel in Padua, Giotto's frescoes, Italian monuments, works of art that have enriched Western culture.

ART OF THE MIDDLE AGES Color 30 min.
Mr. Canaday documents various aspects of the six major medieval cathedrals of France, elucidating the symbolism of the architectural and sculptural styles.

ART: WHAT IS IT? WHY IS IT? Color 30 min.
A host of masterpieces filmed throughout Europe and America enrich Mr. Canaday's presentation as he analyzes the place of art among the humanities as an expression of man's attempt to define what it means to be a human being.

ATHENS: THE GOLDEN AGE Color 30 min.
Mr. Kahn describes aspects of Athenian life which made the achievements of the "golden age" possible--the beauty of the city and its natural setting; the intelligence and energy of the people; the unique blend of popular government with outstanding leadership; the vital relationships between art, religion, and citizenship.

BOY OF RENAISSANCE ITALY Color 14 min.
Depicts through the story of Niccolo some of the most significant characteristics of the Renaissance

COMMONWEALTH OF NATIONS Color 14 min.

BYZANTINE EMPIRE Color 14 min.
Outlines the history of the Byzantine Empire and indicates its important cultural contributions in the areas of art, religion, and scholarship--Includes close-ups of mosaic works, icon, and architecture

CALENDAR: STORY OF ITS DEVELOPMENT B&W 11 min.
Traces the development of the calendar through Egyptian, Babylonian, and Roman cultures, outlining the steps that lead to the Julian and, eventually, the Gregorian calendar--Examines the system devised by the Mayan civilization

CHARLEMAGNE AND HIS EMPIRE Color 14 min.
Shows how Charlemagne helped keep culture alive on the European continent

CHARTRES CATHEDRAL Color 30 min.
Mr. Canaday illuminates the fusion of faith, intellect, and engineering in the most glorious of medieval churches--Chartres Cathedral--in a study of the history of the cathedral and the symbolism of the sculpture and the stained glass window.

CHINA UNDER COMMUNISM B&W 22 min.
Observes all phases of Chinese life under Communism

CHINESE PAINTING Color 15 min.
Its traditions and techniques

DECLINE OF THE ROMAN EMPIRE B&W 13 min.
In 200 A. D., Rome was a far-flung empire which reached from the Middle East to Spain, from Northern Africa to Great Britain. In 476 A. D., it was invaded and looted by barbarian tribes and ceased to exist as an empire. This film, covering this dramatic period, uses actual settings in France, England, the Near East, and Rome itself to present the political, social, and economic forces which weakened the Empire from within and the forces from without which brought about its decline.

DEBT TO THE PAST Color 21 min.
Shows the modern man's obligations to the past and creates a sense of appreciation for the gifts of the past, such as picture-writing in language development, the wheel in transportation, and other early debts in science, math, architecture, education, engineering, commerce, and government.

ENGLAND OF ELIZABETH B&W 35 min.
The greatness and glory of the Elizabethan period are depicted through art treasures, early maps, books, architecture, and views of the English countryside. Important historical events are traced.

GREEK LYRIC POETRY Color 30 min.
Mr. Grene's analysis of Greek lyric poetry is more than a fascinat adventure in literature appreciation; it is an introduction to a unique way of life in which poetry had an essential place--in priv social gatherings, in the temples of the gods, in the great athlet stadiums, and in the theatres.

HAMLET: THE AGE OF ELIZABETH Color 30 min.
The background of Elizabethan England as well as a comparison of t Globe theatre and the modern theatre

HAMLET: THE POISONED KINGDOM Color 30 min.
Poison plays an important part in the play, Hamlet, and in this fi we are given a clear insight into just how important poison can be in any relationship.

HAMLET: THE READINESS IS ALL Color 30 min.
The character of Hamlet is analyzed.

HAMLET: WHAT HAPPENS IN HAMLET Color 30 min.
The major characters, the major movements and their relationship with one another are discussed.

HOLY LANDS: BACKGROUND FOR HISTORY AND RELIGION Color 10 min.
Jerusalem, Nazareth, Lake of Galilee, River Jordon, Jericho, and Mount Nebo are shown in relation to Biblical references.

HOLY ROMAN EMPIRE, THE Color 13½ min.
Photographed in Europe in authentic locales, this film brings color and authenticity to the thousand-year history of the Holy Roman Empire.

HUMANITIES, THE: WHAT THEY ARE AND WHAT THEY DO Color 30 min.
Using examples of literature, photography, and music, Clifton Fadiman points out the dissimilarities and complimentary features of the humanities and the sciences.

INDIA: ARTS AND ARTISANS Color 17 min.
Presents the crafts of India

INDUSTRIAL REVOLUTION IN ENGLAND Color 25 min.
Dramatizes the changes which took place in England during the 19th century when the nation became the "Workshop of the World"--shows how the "domestic system" based on the work of village craftsmen was replaced by the "factory system"

ISRAEL Color 10 min.
A comprehensive account of the growth of Israel, May 15, 1948

ITALY: POST-WAR RENAISSANCE Color 20 min.
Shows Italy as a country with a magnificent history which has adapte itself to modern 20th century industrialization--rebuilding of the land after the severe devastation of World War II

LANGUAGE AND COMMUNICATIONS   Color   16 min.
From many ancient cultures, we have a heritage of knowledge expre in language and recorded in writing. Language is power which can used for good or evil. Which way we use it depends upon our indi moral and spiritual values. The explanation is made clear.

KREMLIN: ITS HISTORY AND ART, PART I   B&W   27 min.
History of Ivan the Terrible and Czar Boris Goudonov

KREMLIN: ITS HISTORY AND ART, PART II   B&W   27 min.
History from Peter the Great to the rise of the Bolsheviks

LEONARDO DA VINCI: GIANT OF THE RENAISSANCE   Color   25 min.
Highly recommended by the art teacher, not only for art, but for science, history, and humanities

MEDIEVAL KNIGHTS   Color   22 min.
Discusses the place of the knight in the social structure of the Middle Ages

MICHELANGELO AND HIS ART   Color   20 min.
Life and background of Michelangelo and his art

OEDIPUS REX: THE AGE OF SOPHOCLES   Color   30 min.
Bernard Knox discussed the background of the Greek theatre through a correlation of Greece's history.

OEDIPUS REX: MAN AND GOD   Color   30 min.
Using scenes from the play, we are made aware of the ideas and reasons behind those ideas as they were presented in fifth-century Greece.

OEDIPUS REX: THE CHARACTER OF OEDIPUS   Color   30 min.
A detective story in "Oedipus The King" is revealed, and the character of Oedipus strengthens our thoughts on this point.

OEDIPUS REX: THE RECOVERY OF OEDIPUS   Color   30 min.
True knowledge of life through the painful search for truth is pointed out in this final lesson and brings all the foregoing thoug to a climax.

OUR INHERITANCE FROM HISTORIC GREECE   Color   10 min.
American culture reflects ideas of ancient Greece in language, architecture, sciences, ethics, and politics. This heritage is related to scenes of everyday life in historic Greece.

OUR TOWN AND OURSELVES   Color   30 min.
General significance as well as the specific use of music in various themes of the play are discussed.

OUR TOWN AND OUR UNIVERSE   Color   30 min.
The play, staging, functions, and presentation of the play, "Our Town," are discussed, as well as the central theme.

PLATO'S APOLOGY: THE LIFE AND TEACHINGS OF SOCRATES Color 30 min.
With the aid of dramatized scenes from the dialogues of Plato, Mr. Adler presents an arresting character study of the man who is still regarded as "the model of the philosophical mind."

REFORMATION, THE Color 14 min.
A study of the Reformation, using animated maps, photographs of works of art, and views of buildings and towns--Explains the role of the church in medieval life and Martin Luther's quarrel with the church

REMBRANDT: PAINTER OF MEN Color 20 min.
Portrays the finest and most extensive collection of the painter's work

RENAISSANCE: ITS BEGINNING IN ITALY Color 25 min.
Traces the causes of the Renaissance and points out its importance in the history of man

RISE OF THE ROMAN EMPIRE B&W 13 min.
The film traces the development of Rome from a group of early tribal communities to a mighty empire which embraces a large part of the Western World. It emphasizes those factors which made such a rise possible--Rome's concept of democracy and citizenship, its legal and administrative system, and its military strength.

ROMAN LIFE IN ANCIENT POMPEII Color 13 min.
Depicts events as they actually happened in Pompeii over 1900 years ago--scenic and historical

THEATRE, THE: ONE OF THE HUMANITIES Color 30 min.
The play, narration, and dramatic conventions of the theatre are discussed and enacted.

WILLIAM SHAKESPEARE Color 25 min.
In actual locations and costume, several of England's leading Shakespearean actors recreate the life of William Shakespeare.

WORLD OF MOSAIC Color 28 min.
The art of mosaic is explored through every major civilization--Sumerian, Greek, Roman, Byzantine, and Aztec. The evolution of mosaic is shown moving toward the present renaissance in Mexico and the United States.

Filmstrips:

Asia: Arena of Conflict

Charlemagne

Creativity and Change in the Middle Ages

Early Christians, The

Emperor, The

Evolution Today

Fall of the Roman Empire

Faust

Feudalism

First European Civilization: The Minoan Age

Great Age of Warriors: Homeric Greece

Hundred Years War

Joan of Arc

Life in Ancient Greece

Life in Ancient Rome

Life in the Middle Ages (Museum)

Life in the Middle Ages (United World)

Kings and Consul

Magna Carta, The

Medieval Story, The

Norman Conquest, The

Oedipus The King

Oldest Nation: Egypt

People in Ancient Greece

Protestant Reformation, The

Renaissance, The

Rome: 1600-1870

Sophocles

Theatre of Dionysius, Parts I and II

Records:

E-962, War Requiem (Two records and guide--Please order by title and number)

Study Prints:

Aenid Mythological Map

Early Civilization (20 pictures)

Great Ideas of Western Man (1950-51, 1951-52, 1952-53, 1953-54, 1954-55)

Julius Caesar

Odyssey Mythological Map

Art Prints:

#368, Joan of Arc

#369, Queen Elizabeth

#370, St. Francis of Assisi

#377, Galileo

Exhibits:

Models of Architecture

1. Doric--From Temple of Thesus
2. Corinthian--From Monument at Athens
3. Ionic--From Temple, Priene

Charts of Baroque Architecture

PHASES III AND IV PROGRAMS (COMPOSITION)

Motion Pictures:

IMPROVE YOUR HANDWRITING B&W 10 min.
Stresses the fundamentals and importance of good handwriting

IMPROVE YOUR SPELLING B&W 10 min.
Gives hints on how to acquire better mastery of spelling

IMPROVE YOUR READING B&W 10 min.
Offers many suggestions for improving the rate of reading and comprehension , with careful attention to those pupils with the following special reading problems: eye perception span, reading too rapidly for comprehension, reading with fingers, reading with lip movement, etc.--It is developed in an interesting concrete situation, around characters from whom pupils and teachers will enjoy knowing.

IT'S FUN TO READ BOOKS B&W 10 min.
Intended to develop an attitude in young students that will lead to habits essential to the enjoyment of reading--"Where do we get the books we want?"--"How should we take care of books?"--"How do we get fun from books?"--These are some of the questions raised and answered.

KEYS TO THE LIBRARY B&W 15 min.
Gives an introduction to library usage--card catalog, Reader's Guide, Encyclopedia

KNOW YOUR LIBRARY B&W 10 min.
Gives an introduction to the use of the library, including the organization of a typical high school library--It tells how to use the card catalog, the arrangement of books on the shelves, and how to use the encyclopedia, the Reader's Guide, and the verticle file.

READING IMPROVEMENT: VOCABULARY SKILLS B&W 11 min.
Designed to develop a desire to improve inadequacies in vocabulary--Suggests specific vocabulary-building skills and exercises

READING IMPROVEMENT: WORD RECOGNITION SKILLS B&W 11 min.
By means of animation, the student is shown skills he may develop for quick and accurate recognition of words by form, context, and sound.

SPEED YOUR READING B&W 10 min.
Illustrates the most common reasons for slow reading and makes suggestions for correction of reading, spelling out words, and excessive regressions

WE DISCOVER THE DICTIONARY B&W 10 min.
Teaches dictionary skills, including use of the guide words, finding the spelling and definition of words, reading diacritical marks, and distinguishing many kinds of dictionaries

Filmstrips:

- Card Catalog, The
- Consonant Sounds (Color)
- Handwriting
- Hearing Sounds in Words
- Long Vowel Sounds (Basic Spelling Skills)
- Tricky Consonant Sounds
- Vowel, Backbone of a Syllable

Tachist-O-Flasher Series:

- Instant Words, Set I
- Instant Words, Set II
- Instant Words and Phrases, Set I
- Instant Words and Phrases, Set II

PHASES III AND IV PROGRAMS (SPEECH)

Motion Pictures:

IMPROVING YOUR PRONUNCIATION B&W 10 min.
A program for improvement using these basic rules: (1) pronounce every syllable, (2) pronounce each sound correctly, (3) use accepted pronunciations, and (4) use natural pronunciation

GETTING YOURSELF ACROSS B&W 15 min.
Shows the role the speaker plays in getting ideas across to an audience

IN THE PARK B&W 14 min.
Marcel Marceau creates in pantomime the characters of the people in a park--policeman, infants, baloon seller, young lovers, tough guy, blind old man, etc.

IS THERE COMMUNICATION WHEN YOU SPEAK? B&W 17 min.
Why do we want to communicate ideas? How can it be done? Film shows the process of getting a speech from the speaker to an audience.

SAY WHAT YOU MEAN B&W 20 min.
Takes up language as a principle instrument of communication by speech--Dramatizes events in the life of a student

SPEECH PREPARATION B&W 14 min.
Basic principles of speech production

SPEECH: STAGE FRIGHT B&W 10 min.
Points out that everyone gets stage fright and what can be done to overcome it

SPEECH: USING YOUR VOICE B&W 10 min.
Directed at the problem of common speech or voice faults--Points out that most are due to carelessness

TALKING OURSELVES INTO TROUBLE B&W 10 min.
Points out the idea that our language limits our world

Filmstrips:

By Their Speech Ye Shall Know Them

Vowel: Backbone of a Syllable

Who's Mispronouncing?

How to Prepare a Speech

How to Deliver a Speech

How to Converse

Tachist-O-Flasher Series:

Phonics Practice, Set I

Phonics Practice, Set II

Instant Words and Phrases, Set I

Instant Words and Phrases, Set II

Phrase Mastery, Set B

Phrase Mastery, Set C

Tapes: (Available through Edison High School Reading Laboratory)

#1, How Well Do You Listen?

#2, Listening and Reading

Records:

E-296, Pronunciation Record: Geography for Today's World

E-891 and E-892, Sounds of Spoken English

E-846, Spoken English (Accompanies 9 and 10, Guide to Modern English)

Charts:

Sounds the Letters Make

Reading Big Words

CLASS SETS OF BOOKS
AVAILABLE FROM THE CENTRAL LIBRARY

BOOKS AVAILABLE FOR SUPPLEMENTARY USE (IN CLASS SETS) IN THE CENTRAL LIBRARY

English A-1, B-1, Advanced and Intermediate Composition

None

English A-2, B-2, The Drama and the Novel

Drama

Griffith	Modern One-Act Plays	Harcourt, Brace
Shakespeare	As You Like It	Ginn
Shakespeare	Julius Caesar	Ginn
Shakespeare	Romeo and Juliet	Houghton
Shakespeare	Taming of the Shrew	

Novel

Allen	Kentucky Cardinal	Macmillan
Cather	Death Comes to the Archbishop	Knopf
Cather	My Antonia	Houghton
Clark	Ox-Bow Incident (Paperback)	Random House
Dickens	Tale of Two Cities	Houghton
Dostoyevsky	Crime and Punishment	Random House
Dumas	Count of Monte Cristo	Globe
Ferber	So Big	Doubleday
Hawthorne (et. al.)	Four American Novels Scarlet Letter Moby Dick Red Badge of Courage Bridge of San Luis Rey	
Hawthorne	House of Seven Gables	Houghton
Hugo	Les Miserables (adapted)	Globe
Hilton	Lost Horizon	Morrow
Kantor	Voice of Bugle Ann	Globe

La Farge	Laughing Boy	Houghton
Llewellyn	How Green Was My Valley	Macmillan
Maugham	Of Human Bondage	Random House

The Short Story

Certner	Short Stories for Our Times	Houghton
Christ	Short Stories	Oxford
Christie	Christie Classics	Dodd
Eaton	Short Stories	American
Jennings	Stories	Harcourt, Brace
Kimball	The Short-Story Reader	Odyssey
Poe	Tales of Poe	Macmillan
Schram	Great Short Stories	Harcourt, Brace
Wood	Short, Short Stories	Harcourt, Brace

English A-4, B-4, American Literature

Allen	Kentucky Cardinal	Macmillan
Cather	Death Comes For the Archbishop	Knopf
Cather	My Antonia	Houghton
Clark	Ox-Bow Incident (paperback)	Random House
Drinkwater	Abraham Lincoln	Houghton
Eaton	Panorama	Harcourt, Brace
Ferber	So Big	Doubleday
Galbraith	Cheaper By the Dozen	Globe
Gunther	Death Be Not Proud	Random House
Hawthorne (et. al.)	Four American Novels Scarlet Letter Moby Dick Red Badge of Courage Bridge of San Luis Rey	Harcourt, Brace Harcourt, Brace
Hawthorne	House of Seven Gables	Houghton

Johnston	To Have and to Hold	Houghton
Kantor	Voice of Bugle Ann	Globe
La Farge	Laughing Boy	Houghton
London	Call of the Wild	Macmillan
Poe	Tales of Poe	Macmillan
Rawlings	The Sojourner--The Yearling	Scribners
Rolvaag	Giants in the Earth	Harper
Saroyan	My Name is Aram	Harcourt, Brace
Rawlings	The Yearling	Scribners
Rawlings	The Sojourner	Scribners
Richter	The Town	Knopf
Rolvaag	Giants in the Earth	Harper
Saroyan	My Name is Aram	Harcourt, Brace
Soroyan	The Human Comedy	Harcourt, Brace
Steinbeck	The Pearl	Viking
Stevenson	Treasure Island	Houghton
Twain	A Connecticut Yankee in King Arthur's Court	Harper
Twain	Huckleberry Finn	Macmillan
Verne	Twenty Thousand Leagues Under the Sea	World
West	Friendly Persuasion	Doubleday
Wharton	Ethan Frome	Scribners
Wister	The Virginian	Macmillan

English A-3, B-3, Poetry and the Short Story

Poetry

Engle	Reading Modern Poetry	Scott, Foresman
Eliot	Fifteen Modern American Poets	Holt
Hohn	Stories in Verse	Odyssey

MacNeil	Living Poetry	Globe
Watrous	Three Narrative Poems	Allyn and Bacon
Williams	A Little Treasury of Modern Poetry	Scribners
Untermeyer	Modern American Poetry	Harcourt
Untermeyer	Modern British Poetry	Harcourt
Saroyan	The Human Comedy	Harcourt, Brace
Steinbeck	The Pearl	Viking
Stuart	The Thread That Runs So True	Scribners
Twain	Huckleberry Finn	Macmillan
West	Friendly Persuasion	Doubleday
Wharton	Ethan Frome	Scribners
Wister	The Virginian	Macmillan

English A-5, English Literature

Bronte	Jane Eyre	Singer
Bronte	Wuthering Heights	Norton
Goldsmith	She Stoops to Conquer	Ginn
Hardy	Far From the Madding Crowd	Harper
Priestly (ed.)	Four English Novels Pride and Prejudice Pickwick Papers Return of the Native Secret Sharer	Harcourt, Brace
Shakespeare	Hamlet (Interlinear Edition)	Ginn
Shakespeare	Henry IV, Part I	Farrar
Shaw	Pygmalion (Paperback)	Penguin
Sheridan	The Rivals (Paperback)	Barrons
Sheridan	The School for Scandal	Barrons
Sheridan	The Rivals--The School for Scandal	Macmillan

English A-6, B-6, Linguistics

None

English A-7, B-7, American Negro Literature

None

English A-8, B-8, Senior Grammar Review

None

English A-9, World Humanities

Dante	The Inferno	New American Library
Commins	World's Great Thinkers	Singer
Dostoyevsky	Brothers Karamazov	Singer
Fielding	Joseph Andrews	Singer
Jones	Modern Minds: An Anthology of Ideas	Heath
Lind	Ten Greek Plays (Paperback)	Houghton
More	Utopia (Paperback)	Appleton
Plato	Euthyphro Apology and Crito	Holt
Plutarch	Eight Great Lives	Holt

TEXTBOOKS AVAILABLE
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THE EDISON HIGH SCHOOL
TEXTBOOK ROOM

TEXTBOOKS AVAILABLE AT THE EDISON HIGH SCHOOL FOR USE IN THE NON-GRADED PROGRAM

English A-1, Advanced Composition

SRA Composition Course using the overhead projector, 510 slides, and the student workbooks

English B-1, Intermediate Composition

Learn to Write	Smith	D. C. Heath Co.
Writing: Unit Lessons in Composition, II		

English A-2, The Drama and the Novel

Adventures in Modern Literature	Freirer, et. al.	Harcourt, Brace
Plays:		
Caesar and Cleopatra	Shaw	
End of the Beginning	Sean O'Casey	
Trifles (one-act)	Susan Glaspell	

English B-2, The Drama and the Novel

People in Literature	Cook, et. al.	Harcourt, Brace
Plays:		
The Happy Journey to Trenton and Camden	Thornton Wilder	
The Eldest	Edna Ferber	
Julius Caesar	William Shakespeare	
The Lonesome Train	Millard Lampell	
Adventures in Living	Lovrien, et. al.	Harcourt, Brace
Play:		
Life With Father	Lindsay and Crouse	

English A-3, Poetry and the Short Story

Adventures in Modern Literature	Frierer, et. al.	Harcourt, Brace
Prose and Poetry of Today	Lucas, et. al.	L. W. Singer Co.

English A-4, Poetry and the Short Story

Adventures in Living	Lovrien, et. al.	Harcourt, Brace
People in Literature	Cook, et. al.	Harcourt, Brace
Prose and Poetry for Enjoyment	Ansorge, et. al.	L. W. Singer Co.

English A-4, B-4, American Literature

Adventures in American Literature	Gehmann, et. al.	Harcourt, Brace
Prose and Poetry of America	Ansorge, et. al.	L. W. Singer Co.

English A-5, English Literature

Prose and Poetry of England	Radabaugh, et. al.	L. W. Singer Co.

English B-5, Basic Speech

Basic Speech Experiences	Carlisle	Clark Pub. Co.
Ease in Speech	Painter	D. C. Heath

English A-6, B-6, Linguistics

English Sentences	Paul Roberts	Harcourt, Brace
Patterns of English	Paul Roberts	Harcourt, Brace

English A-7, B-7, American Negro Literature

None

English A-8, B-8, Senior Grammar Review

English at Work	Bryant, et. al.	
Guide to Modern English (10)	Corbin	Scott, Foresman
Guide to Modern English (Upper Grades)	Corbin	Scott, Foresman

English A-9, World Humanities

None

BOOKS AVAILABLE
IN
THE EDISON HIGH SCHOOL LIBRARY

Bibliography of Books
available at
The Edison High School Library

ENGLISH A-2, B-2,THE DRAMA AND THE NOVEL

Agee	A DEATH IN THE FAMILY
Alcott	JO'S BOYS
	LITTLE MEN
	AN OLD-FASHIONED GIRL
	ROSE IN BLOOM
	JACK AND JILL
	EIGHT COUSINS
	LITTLE WOMEN
	UNDER THE LILACS
Aldrich	SON OF YEARS
	SPRING CAME ON FOREVER
	A WHITE BIRD FLYING
	A LANTERN IN HER HAND
Allen	*BATTLE LANTERNS
Austen	EMMA
	SENSE AND SENSIBILITY
	STANDISH OF STANDISH
Bagnold	NATIONAL VELVET
Benson	*MEET ME IN ST. LOUIS
Blackmore	LORNA DOONE
Blanton	*HOLD FAST TO YOUR DREAMS
Bronte	JANE EYRE
Bronte	WUTHERING HEIGHTS
Buck	THE GOOD EARTH
Bulwer-Lytton	THE LAST DAYS OF POMPEII
Cather	DEATH COMES FOR THE ARCHBISHOP
	MY ANTONIA
Cervantes	DON QUIXOTE
Conrad	LORD JIM
	VICTORY
	TYPHOON
Cooper	THE DEERSLAYER
	THE PILOT
	PIONEERS
	THE PRAIRIE
Crane	RED BADGE OF COURAGE
Cronin	THE CITADEL
	KEYS OF THE KINGDOM
Dickens	DAVID COPPERFIELD
	NICHOLAS NICKLEBY
	PICKWICK PAPERS
	A TALE OF TWO CITIES
Dostoevski	THE BROTHERS KARAMAZOV
Douglas	GREEN LIGHT
	THE ROBE
Doyle	THE HOUND OF THE BASKERVILLES
	THE WHITE COMPANY
Dreiser	*AN AMERICAN TRAGEDY
Dumas	THE COUNT OF MONTE CRISTO

*Books on order

DuMaurier	REBECCA
Edmonds	CADMUS HENRY
	DRUMS ALONG THE MOHAWK
	IN THE HANDS OF THE SENECAS
	TWO LOGS CROSSING
	WILDERNESS CLEARING
Eliot	ADAM BEDE
	SILAS MARNER
	*MILL ON THE FLOSS
Ellison	THE INVISIBLE MAN
Fast	CITIZEN TOM PAINE
	FREEDOM ROAD
Faulkner	FAULKNER READER
	*ABSALOM, ABSALOM
	*INTRUDER IN THE DUST
Fedorova	THE CHILDREN
Ferber	CIMARRON
	SHOW BOAT
Fitzgerald	THE GREAT GATSBY
Forbes	JOHNNY TREMAIN
Forbes	MAMA'S BANK ACCOUNT
Freedman	MRS. MIKE
Galsworthy	IN CHANCERY
	ON FORSYTHE CHANGE
	THE MAN OF PROPERTY
	THE SILVER SPOON
Garland	THE DAUGHTER OF THE MIDDLE BORDER
	A SON OF THE MIDDLE BORDER
	TRAIL-MAKERS OF THE MIDDLE BORDER
Glasgow	BARREN GROUND
	THE BATTLE-GROUND
Golding	*LORD OF THE FLIES
Goldsmith	THE VICAR OF WAKEFIELD
Graves	*I, CLAUDIUS
Hardy	FAR FROM THE MADDING CROWD
	THE RETURN OF THE NATIVE
	TESS OF THE DURBERVILLES
Hawthorne	HOUSE OF SEVEN GABLES
	SCARLET LETTER
Hemingway	A FAREWELL TO ARMS
	*FOR WHOM THE BELL TOLLS
	OLD MAN AND THE SEA
Hergesheimer	JAVA HEAD
Hilton	GOODBYE, MR. CHIPS
	RANDOM HARVEST
Hough	54-40 OR FIGHT
	THE COVERED WAGON
Hudson	GREEN MANSIONS
Hugo	LES MISERABLES
Hyman	NO TIME FOR SERGEANTS
Ibanez	THE FOUR HORSEMEN OF THE APOCALYPSE
Irving	RIP VAN WINKLE
Jackson	RAMONA
James	SMOKY, THE COW HORSE

*Books on order

Johnston	TO HAVE AND TO HOLD
Kane	BRIDE OF FORTUNE
Kelly	*A DIFFERENT DRUMMER
Kipling	KIM
	SOLDIERS THREE
Lancaster	ROLL, SHENANDOAH
	THE SECRET ROAD
Latham	CARRY ON, MR. BOWDITCH
Lee	*TO KILL A MOCKINGBIRD
Lewis	ARROWSMITH
	*BABBIT
	MAIN STREET
Llewellyn	HOW GREEN WAS MY VALLEY
London	CALL OF THE WILD
	THE SEA-WOLF
	WHITE FANG
Marquand	THE LATE GEORGE APLEY
	SINCERELY, WILLIS WAYDE
Maugham	OF HUMAN BONDAGE
McCullers	*MEMBER OF THE WEDDING
Melville	MOBY DICK
	TYPEE
Michener	THE BRIDGES AT TOKO-RI
Mitchell	*GONE WITH THE WIND
Nordhoff	THE BOUNTY TRILOGY
	PITCAIRN'S ISLAND
Norris	THE OCTOPUS
	THE PIT
O'Hara	MY FRIEND, FLICKA
Orwell	*ANIMAL FARM
Paton	CRY, THE BELOVED COUNTRY
	TOO LATE THE PHALAROPE
Patton	GOOD MORNING, MISS DOVE
Rawling	CROSS CREEK
	THE YEARLING
Miss Read (Sainte)	
	MISS CLARE REMEMBERS
Richter	THE LIGHT IN THE FOREST
Salinger	*CATCHER IN THE RYE
Soroyan	*DARING YOUNG MAN ON THE FLYING TRAPEZE
	MY NAME IS ARAM
	THE HUMAN COMEDY
Scott	IVANHOE
	THE LADY OF THE LAKE
	ROB ROY
	THE TALISMAN
Sewell	*BLACK BEAUTY
Shute	ON THE BEACH
Speare	THE WITCH OF BLACKBIRD POND
Steinbeck	*THE GRAPES OF WRATH
	*IN DUBIOUS BATTLE
	OF MICE AND MEN
Stevenson	*DR. JEKYLL AND MR. HYDE
	THE BLACK ARROW
	TREASURE ISLAND

*Books on order

Stoker	DRACULA
Stone	LOVE IS ETERNAL
	*LUST FOR LIFE
Stowe	UNCLE TOM'S CABIN
Struther	MRS. MINIVER
Swift	GULLIVER'S TRAVELS
Tarkington	THE GENTLEMAN FROM INDIANA
	MONSIEUR BEAUCAIRE
	PENROD
	PENROD AND SAM
Taylor	A JOURNEY TO MATECUMBE
Thackeray	THE NEWCOMES
	VANITY FAIR
Tolstoy	*ANNA KARENINA
Twain	ADVENTURES OF HUCKLEBERRY FINN
	ADVENTURES OF TOM SAWYER
	THE INNOCENTS ABROAD
	THE PRINCE AND THE PAUPER
Verne	AROUND THE WORLD IN EIGHTY DAYS
Wallace	BEN HUR
Waugh	*THE LOVED ONE
Wells	THE FIRST MEN ON THE MOON
Wharton	THE AGE OF INNOCENCE
	ETHAN FROME
White	THE BLAZED TRAIL
	GOLD
	STAMPEDE
Wibberley	THE MOUSE ON THE MOON
Wilde	*PICTURE OF DORIAN GRAY
Wilder	THE BRIDGE OF SAN LUIS REY
	*IDES OF MARCH
Williams	LEAVE HER TO HEAVEN
Wister	THE VIRGINIAN
Wolfe	THE HILLS BEYOND
Wouk	CAINE MUTINY
Wodehouse	STIFF UPPER LIP, JEEVES

THE DRAMA

Aldrich	*GERTRUDE LAWRENCE
Arliss	UP THE YEARS FROM BLOOMBURY
Atkinson	TUESDAYS AND FRIDAYS
Bellinger	A SHORT HISTORY OF THE DRAMA
Cerf	THIRTY FAMOUS ONE-ACT PLAYS
Chandler	MODERN CONTINENTAL PLAYWRIGHTS
Chute	STORIES FROM SHAKESPEARE
Clark	HISTORY OF MODERN DRAMA
	A STUDY OF THE MODERN DRAMA
Fowler	GOOD NIGHT, SWEET PRINCE
Gassner	BEST AMERICAN PLAYS (1945-51)
	A TREASURY OF THE THEATRE (3 Volumes)
	TWENTY-FIVE BEST PLAYS OF THE MODERN AMERICAN THEATRE
Gow and Hanlon	*FIVE BROADWAY PLAYS
Halline	SIX MODERN AMERICAN PLAYS

*Books on order

Hansberry	*A RAISIN IN THE SUN
Harding	COMPARATIVE CLASSICS (JULIUS CAESAR AND ELIZABETH THE QUEEN)
Hughes	THE STORY OF THE THEATRE
Ibsen	ELEVEN PLAYS OF HENRIK IBSEN
Konick	PLAYS FOR MODERN YOUTH
	SIX COMPLETE WORLD PLAYS
Lamb	TALES FROM SHAKESPEARE
Miller	*FIVE PLAYS FROM SHAKESPEARE
Oates	SEVEN FAMOUS GREEK PLAYS
O'Neill	THE EMPEROR JONES: ANNA CHRISTIE: THE HAIRY APE
Shakespeare	THE MERCHANT OF VENICE
	WORKS
Shaw	FOUR PLAYS

ENGLISH A-3, B-3, POETRY AND THE SHORT STORY

Adshead	AN INHERITANCE OF POETRY
Benet	AN ANTHOLOGY OF FAMOUS ENGLISH AND AMERICAN POETRY
	FAMOUS AMERICAN POETS
	FAMOUS POETS FOR YOUNG PEOPLE
Bontemps	GOLDEN SLIPPERS
Brenner	POETS OF OUR TIMES
Briggs	GREAT POEMS OF THE ENGLISH LANGUAGE
Brooke	COLLECTED POEMS OF RUPERT BROOKE
Browning	THE COMPLETE POETICAL WORKS OF MRS. BROWNING
Burnett	THE SILVER ANSWER (Biography of E. Barrett Browning)
Capote	*THE GRASS HARP AND TREE OF NIGHT
Cerf	FAMOUS GHOST STORIES
Cooper	*MODERN SHORT STORIES
Cullen	ON THESE I STAND
Engle	READING MODERN POETRY
Fadiman	READING I'VE LIKED
Hamalian and Volpe	*PULITZER PRIZE READER
Hawthorne	*HAWTHORNE'S SHORT STORIES
Hemingway	*GREEN HILLS OF AFRICA
Henry	THE BEST STORIES OF O. HENRY
Hughes	THE POETRY OF THE NEGRO, 1746-1949
McNeil and Zimmer	*LIVING POETRY
Marquis	*ARCHY AND MEHITABEL
Matthiesen	OXFORD BOOK OF AMERICAN VERSE
Maugham	THE COMPLETE SHORT STORIES OF MAUGHAM, VOL. II
Newcomer	TWELVE CENTURIES OF ENGLISH POETRY AND PROSE
Norton	FAMOUS BRITISH POETS
Parker	COLLECTED POETRY
Resnick	*SPANISH-AMERICAN POETRY: A BILINGUAL SELECTION
Rockowitz and Kaplan	*THE WORLD OF POETRY

*Books on order

Sterner	*FAVORITE SHORT STORIES
Sterner and Konick	*TALES IN VERSE
Stevensen	THE COMPLETE POEMS OF ROBERT L. STEVENSON
Stevenson	POEMS OF AMERICAN HISTORY
Thurber	MY LIFE AND HARD TIMES
Untermeyer	MODERN AMERICAN POETRY
Whitman	LEAVES OF GRASS
	*POEMS OF WALT WHITMAN
Yeats	OXFORD BOOK OF MODERN VERSE
	*ANTHOLOGY OF FAMOUS ENGLISH AND AMERICAN POETRY
	*GREAT STORIES BY NOBEL PRIZE WINNERS
	*GREAT TALES OF TERROR AND THE SUPERNATURAL

ENGLISH A-4, B-4, AMERICAN LITERATURE

Addams	TWENTY YEARS AT HULL HOUSE
Anderson	WINESBURG, OHIO
Baldwin	THE MEN WHO MAKE OUR NOVELS
Benet	BOOK OF AMERICANS
	FAMOUS AMERICAN POETS
	JOHN BROWN'S BODY
Botkin	A TREASURY OF AMERICAN FOLKLORE
	A TREASURY OF NEW ENGLAND FOLKLORE
Buck	THE GOOD EARTH
	MY SEVERAL WORLDS
Burnett	AMERICAN AUTHORS TODAY
Cantrell	FAMOUS AMERICAN MEN OF LETTERS
Cather	DEATH COMES FOR THE ARCHBISHOP
	MY ANTONIA
Catton	MR. LINCOLN'S ARMY
	THIS HALLOWED GROUND
	A STILLNESS AT APPOMATTOX
Chase	A GOODLY FELLOWSHIP
Cody	*AN AUTOBIOGRAPHY OF BUFFALO BILL
Coffman and Goodman	FAMOUS AUTHORS FOR YOUNG PEOPLE
Commager	DOCUMENTS OF AMERICAN HISTORY
Coolidge	AUTOBIOGRAPHY OF CALVIN COOLIDGE
Cooper	DEERSLAYER
	THE PILOT
	PIONEERS
	THE PRAIRIE
Crane	RED BADGE OF COURAGE
Cross	AMERICAN WRITERS
Dreiser	*AN AMERICAN TRAGEDY
Eaton	AMERICA'S OWN MARK TWAIN
Faulkner	FAULKNER READER
	SELECTED SHORT STORIES
	ABSALOM, ABSALOM
	INTRUDER IN THE DUST

*Books on order

Fitzgerald	THE GREAT GATSBY
Foster	ABRAHAM LINCOLN'S WORLD, 1809-65
Franklin	BENJAMIN FRANKLIN, HIS LIFE
Hawthorne	HOUSE OF THE SEVEN GABLES
	SCARLET LETTER
Hemingway	GREEN HILLS OF AFRICA
	A FAREWELL TO ARMS
	OLD MAN AND THE SEA
	*FOR WHOM THE BELL TOLLS
Hersey	HIROSHIMA
Herzberg	HUMOR OF AMERICA
	THE READER'S ENCYCLOPEDIA OF AMERICAN LITERATURE
Howe	WILLIAM FAULKNER, A CRITICAL STUDY
Irving	THE ALHAMBRA
	RIP VAN WINKLE
	THE SKETCH BOOK
	KNICKERBOCKER'S HISTORY OF NEW YORK
Kennedy	PROFILES IN COURAGE
Langdon	EVERYDAY THINGS IN AMERICAN LIFE, 1776 - 1876
Lewis	ARROWSMITH
	MAIN STREET
	*BABBIT
Lindbergh	WE
London	CALL OF THE WILD
	THE SEA-WOLF
	SOUTH SEA TALES
	WHITE FANG
	THE CRUISE OF THE SNARK
Lord	THE GOOD YEARS: FROM 1900 TO THE FIRST WORLD WAR
Lowell	WORKS
Marquand	THE LATE GEORGE APLEY
	SINCERELY, WILLIS WAYDE
Marquis	*ARCHY AND MEHITABEL
Melville	MOBY DICK
	TYPEE
Michaud	THE AMERICAN NOVEL TODAY
Moses	LOUISA MAY ALCOTT
Muir	FAMOUS MODERN AMERICAN NOVELISTS
Nelson	CONTEMPORARY TRENDS, AMERICAN LITERATURE, SINCE 1900
Norris	THE PIT
	THE OCTOPUS
Henry	THE BEST STORIES OF O. HENRY
Oxford University	OXFORD COMPANION TO AMERICAN LITERATURE
Parkman	THE OREGON TRAIL
Perelam	THE RISING GORGE
Perry	AMERICAN SPIRIT IN LITERATURE
Poe	THE GOLD BUG AND OTHER TALES AND POEMS
Saroyan	*DARING YOUNG MAN ON THE FLYING TRAPEZE
	*HERE COMES, THERE GOES, YOU KNOW WHO
	THE HUMAN COMEDY
	MY NAME IS ARAM
Steffens	THE AUTOBIOGRAPHY OF LINCOLN STEFFENS

*Books on order

Steinbeck	*THE GRAPES OF WRATH
	*IN DUBIOUS BATTLE
	OF MICE AND MEN
	TRAVELS WITH CHARLEY
Stevenson	*DR. JEKYLL AND MR. HYDE
	THE BLACK ARROW
	TREASURE ISLAND
Stern	ROBERT L. STEVENSON
Stone	*JACK LONDON, SAILOR ON HORSEBACK
Stowe	*UNCLE TOM'S CABIN
Stuart	THREAD THAT RUNS SO TRUE
Thurber	MY LIFE AND HARD TIMES
Twain	ADVENTURES OF HUCKLEBERRY FINN
	ADVENTURES OF TOM SAWYER
	THE INNOCENTS ABROAD
	THE PRINCE AND THE PAUPER
	ROUGHING IT
	*LIFE ON THE MISSISSIPPI
Wann	THE RISE OF REALISM, AMERICAN LITERATURE, FROM 1860-1900
Wharton	THE AGE OF INNOCENCE
	ETHAN FROME

Also see the bibliography for English A-2, The Drama and the Novel, and English A-7, American Negro Literature.

ENGLISH A-5, ENGLISH LITERATURE

Austen	EMMA
	SENSE AND SENSIBILITY
	STANDISH OF STANDISH
Barnhart	THE NEW CENTURY HANDBOOK OF ENGLISH LITERATURE
Blackmore	LORNA DOONE
Born	*JULES VERNE: THE MAN WHO INVENTED THE FUTURE
Braddy	RUDYARD KIPLING: SON OF EMPIRE
Bronte	JANE EYRE
Bronte	WUTHERING HEIGHTS
Bunyan	PILGRIM'S PROGRESS
Burnett	THE SILVER ANSWER (Biography of Elizabeth B. Browning)
Carroll	ALICE'S ADVENTURES IN WONDERLAND
Chaucer	THE CANTERBURY TALES
Cheyney	A SHORT HISTORY OF ENGLAND
Churchill	TRIUMPH AND TRAGEDY
Chute	STORIES FROM SHAKESPEARE
	SHAKESPEARE OF LONDON
	GEOFFREY CHAUCER OF ENGLAND
Conrad	LORD JIM
	A SET OF SIX
	VICTORY
	TYPHOON
	YOUTH AND TWO OTHER STORIES
Cournos	FAMOUS BRITISH NOVELISTS
	FAMOUS BRITISH POETS

*Books on order

Dickens	A CHRISTMAS CAROL
	DAVID COPPERFIELD
	NICHOLAS NICKLEBY
	A TALE OF TWO CITIES
	PICKWICK PAPERS
Doyle	THE HOUND OF THE BASKERVILLES
	THE WHITE COMPANY
Eliot	ADAM BEDE
	*THE MILL ON THE FLOSS
	SILAS MARNER
Galsworthy	IN CHANCERY
	ON FORSYTHE CHANGE
	THE MAN OF PROPERTY
	THE SILVER SPOON
Goldsmith	THE VICAR OF WAKEFIELD
Hardy	FAR FROM THE MADDING CROWD
	THE RETURN OF THE NATIVE
	TESS OF THE DURBERVILLES
Jenkins	ELIZABETH THE GREAT
Kipling	CITY OF THE DREADFUL NIGHT
	KIM
	MINE OWN PEOPLE
	PLAIN TALES FROM THE HILLS
	POEMS AND BALLADS
	SOLDIERS THREE
	UNDER THE DEODARS
Lamb	TALES FROM SHAKESPEARE
Maugham	FIFTY MODERN ENGLISH WRITERS
	OF HUMAN BONDAGE
Miller	FIVE PLAYS FROM SHAKESPEARE
Newcomer	TWELVE CENTURIES OF ENGLISH POETRY AND PROSE
Norton	FAMOUS BRITISH POETS
Shakespeare	THE MERCHANT OF VENICE
	WORKS
Shaw	FOUR PLAYS
Swift	GULLIVER'S TRAVELS
Thackeray	THE NEWCOMES
	VANITY FAIR
Trease	SEVEN QUEENS OF ENGLAND
	SEVEN KINGS OF ENGLAND
Wells	THE FIRST MEN ON THE MOON
White	THE BLAZED TRAIL
	GOLD
	STAMPEDE
Wilde	*PICTURE OF DORIAN GRAY
Wright	SHAKESPEARE'S ENGLAND

Also see bibliographies for English A-2, The Drama and the Novel; and English A-3, Poetry and the Short Story.

*Books on order

ENGLISH A-7, B-7, AMERICAN NEGRO LITERATURE

Allen	*BATTLE LANTERNS
Anderson	MY LORD, WHAT A MORNING
Baldwin	NOBODY KNOWS MY NAME
	THE FIRE NEXT TIME
Barron	AMERICAN MINORITIES
Baruch	*GLASS HOUSE OF PREJUDICE
Bates	THE LONG SHADOW OF LITTLE ROCK
Bishop	*MARTIN DE PORRES, HERO
Blanton	*HOLD FAST TO YOUR DREAMS
Bontemps	*FREDERICK DOUGLASS: SLAVE-FIGHTER-FREEMAN
	GOLDEN SLIPPERS
	*LONESOME BOY
	*100 YEARS OF NEGRO FREEDOM
	STORY OF THE NEGRO
	WE HAVE TOMORROW
Brown	ONE AMERICA
	OUR RACIAL AND NATIONAL MINORITIES
Clayton	*MARTIN LUTHER KING: THE PEACEFUL WARRIOR
Colman	*CLASSMATES BY REQUEST
Cullen	ON THESE I STAND
Edmonds	CADMUS HENRY
Elkins	*SLAVERY
Ellison	*INVISIBLE MAN
Faulkner	*INTRUDER IN THE DUST
Furnas	GOODBYE TO UNCLE TOM
Gibson	I ALWAYS WANTED TO BE SOMEBODY
Graham	DR. GEORGE WASHINGTON CARVER, SCIENTIST
	THERE WAS ONCE A SLAVE
Griffin	BLACK LIKE ME
Hano	WILLIE MAYS
Henderson	*THE NEGRO IN SPORTS
Holt	GEORGE WASHINGTON CARVER: AN AMERICAN BIOGRAPHY
Hughes	FAMOUS AMERICAN NEGROES
	THE POETRY OF THE NEGRO, 1746-1949
Javits	DISCRIMINATION, U. S. A.
Johnson	ALONG THIS WAY
Kelly	*A DIFFERENT DRUMMER
King	STRIDE TOWARD FREEDOM
Lee	*TO KILL A MOCKINGBIRD
Lomax	*THE NEGRO REVOLT
McWilliams	BROTHERS UNDER THE SKIN
Macy	ANTI-SLAVERY CRUSADE
Marshall	*JULIE'S HERITAGE
Peare	MARY McLEOD BETHUNE
Petry	HARRIET TUBMAN
Powdermaker	PROBING OUR PREJUDICES
Redding	*ON BEING NEGRO IN AMERICA
	A LOOK DOWN THE LONESOME ROAD
Rollins	*THEY SHOWED THE WAY
Rose	*THE NEGRO IN AMERICAN CULTURE
Stowe	*UNCLE TOM'S CABIN

*Books on order

Warren	SEGREGATION, THE INNER CONFLICT IN THE SOUTH
Washington	UP FROM SLAVERY
White	LOST BOUNDARIES
Wish	*THE NEGRO SINCE EMANCIPATION
Woodson	THE NEGRO IN OUR HISTORY
Yates	AMOS FORTUNE, FREE MAN
	PRUDENCE CRANDALL: WOMAN OF COURAGE

ENGLISH A-9, WORLD HUMANITIES

Adler	THE IDEA OF FREEDOM
Alley	GAUGIN
Andrews	ARCHITECTURE, AMBITION AND AMERICANS
Aristotle	COLLECTED WORKS
	*INTRODUCTION TO ARISTOTLE
Bainton	HERE I STAND: A LIFE OF MARTIN LUTHER
Boveri	TREASON IN THE 20th CENTURY
Bowles	IDEAS, PEOPLE AND PEACE
Boyd	RACES AND PEOPLE
Brown	*UNDERSTANDING OTHER CULTURES
Bulfinch	BULFINCH'S MYTHOLOGY
Castelot	QUEEN OF FRANCE (MARIE ANTOINETTE)
Cheney	A WORLD HISTORY OF ART
Church	*THE ANEID FOR BOYS AND GIRLS
	*THE ILIAD FOR BOYS AND GIRLS
	*THE ILIAD OF HOMER
	*THE ODYSSEY OF HOMER
Colum	THE ARABIAN NIGHTS
Conant	*SLUMS AND SUBURBS
Cottrell	LAND OF THE PHARAOHS
Craven	THE RAINBOW BOOK OF ART
Darwin	*THE DARWIN READER
Davis	A DAY IN OLD ATHENS
	A DAY IN OLD ROME
	LIFE ON A MEDIEVAL BARONY
Diez	THE ANCIENT WORLDS OF ASIA
Durant	LIFE OF GREECE
	STORY OF PHILOSOPHY
Ewen	LEONARD BERNSTEIN: A BIOGRAPHY
Fitch	THEIR SEARCH FOR GOD
Formaggio	BOTTICELLI
	GOYA
Foster	AUGUSTUS CAESAR'S WORLD
Fryer	*GENERAL PSYCHOLOGY
Gaer	HOW THE GREAT RELIGIONS BEGAN
Gardiner	ART THROUGH THE AGES
Grose-Hodge	ROMAN PANORAMA
Hedger	AN INTRODUCTION TO WESTERN CIVILIZATION
Hitler	MEIN KAMPF
Homer	*COMPLETE WORKS OF HOMER
Johnston	ROMAN LIFE

*Books on order

Lamb	HANNIBAL
Langer	AN ENCYCLOPEDIA OF WORLD HISTORY
Levinger	ALBERT EINSTEIN
Look	GUIDE TO THE RELIGIONS OF AMERICA
Lord	THE GOOD YEARS: FROM 1900 TO THE FIRST WORLD WAR
Lucie-Smith	RUBENS
Mead	CULTURAL PATTERNS AND TECHNICAL CHANGE
Meijer	REMBRANDT
Menninger	*LOVE AGAINST HATE
Miller	HISTORY OF MUSIC
Mills	THE BOOK OF THE ANCIENT WORLD
Moore	CHARLES DARWIN
	EVOLUTION
Moorehead	*THE WHITE NILE
Munro	THE GOLDEN ENCYCLOPEDIA OF ART
Murray	MANUAL OF MYTHOLOGY
Oman	THE DARK AGES
Ordway	THE OPERA BOOK
Plato	*THE REPUBLIC
	WORKS
Popkin	PHILOSOPHY MADE SIMPLE
Previte-Orton	SHORTER CAMBRIDGE MEDIEVAL HISTORY
Quennell	EVERYDAY THINGS IN ROMAN AND ANGLO-SAXON TIMES
	EVERYDAY THINGS IN ANCIENT GREECE
Riley	YOUR ART HERITAGE
Sanborn	THE METROPOLITAN BOOK OF THE OPERA
Schweitzer	PEACE OR ATOMIC WAR
Shapiro	GOLDEN BOOK OF THE RENAISSANCE
Sheean	MAHATMA GANDHI
Thomas	LEONARDO DA VINCI
Thompson	*HOW TO UNDERSTAND MUSIC
Van Loon	THE STORY OF MANKIND
Warner	*SOCIAL CLASS IN AMERICA
Watson	THE SCIENCES OF MANKIND
	WORLD'S GREAT RELIGIONS
Wells	A SHORT HISTORY OF MANKIND

*Books on order

PHASE III SPELLING AND VOCABULARY LIST

PHASE III SPELLING AND VOCABULARY LIST

(Correlated with Social Studies and Biology)

1. abolish
2. concept
3. consent
4. cooperate
5. employ
6. enumerate
7. external
8. fertile
9. flourish
10. function
11. ignore
12. illegal
13. indirect
14. internal
15. intolerable
16. moderate
17. libel
18. neglect
19. neutral
20. oppose
21. ratify
22. refuge
23. repeal
24. retain
25. rival
26. rumor
27. severe
28. threat
29. adjourn
30. appeal
31. appoint
32. candidate
33. compel
34. concentrate
35. confirm
36. duplicate
37. enumerated
38. excessive
39. flexible
40. impeach
41. interpret
42. interstate
43. minimum
44. nominate
45. popular
46. posterity
47. prohibit
48. qualifications
49. reside
50. revenue
51. revise
52. supreme
53. suspend
54. tranquillity
55. unique
56. advocate
57. comment
58. condemn
59. denounce
60. depression
61. eventually
62. fanatic
63. friction
64. fundamental
65. humane
66. identify
67. immigrant
68. inferior
69. literate
70. minor
71. moral
72. prejudice
73. prestige
74. reversed
75. source

76. tariff
77. tradition
78. urban
79. aggravate
80. antagonize
81. blunder
82. contribute
83. conviction
84. corruption
85. currency
86. demagogue
87. dispose
88. efficient
89. envoy
90. exclude
91. extremist
92. fraud
93. illiterate
94. lenient
95. loot
96. minority
97. negative
98. oath
99. offensive
100. permanent
101. positive
102. segregation
103. slogan
104. superb
105. supremacy
106. temporary
107. tension
108. theory
109. tragedy
110. voluntary
111. abuse
112. acute
113. adjust
114. agrarian
115. asset
116. authorize
117. compensation
118. compulsory
119. curb
120. diminish
121. disband
122. enact
123. individual
124. injunction
125. liable
126. merge
127. pledge
128. previous
129. prosperity
130. radical
131. rigid
132. surplus
133. survive
134. arid
135. comprehend
136. contaminate
137. demolished
138. emigrate
139. incredible
140. initiative
141. leisure
142. objective
143. penetrate
144. persecution
145. recruit
146. rural
147. vocation
148. arsenal
149. bias
150. capitulate

151. chaos
152. concept
153. cordial
154. deceive
155. destiny
156. distrust
157. imminent
158. impact
159. impose
160. interpret
161. intervene
162. intrigue
163. marred
164. massive
165. pacify
166. perish
167. poverty
168. prime
169. propaganda
170. racism
171. remote
172. sentiment
173. stable
174. strategic
175. suspend
176. sympathy
177. alien
178. amendment
179. assume
180. blockade
181. deport
182. dual
183. emerge
184. expire
185. foe
186. fugitive
187. hostile
188. internal
189. monopoly
190. justify
191. reign
192. secede
193. tribute
194. solution
195. unanimous
196. unity
197. vast
198. void
199. stable
200. abandon
201. acquire
202. allot
203. alleviate
204. combat
205. complex
206. decade
207. concur
208. confront
209. fusing
210. inept
211. lease
212. integrate
213. motivate
214. merit
215. opposition
216. status
217. subsidy
218. successor
219. terminate
220. utopian
221. purge
222. ratio
223. prestige
224. cyst
225. diabetes

226. embryo
227. fungi
228. fossil
229. glucose
230. heredity
231. hormone
232. hybrid
233. genes
234. acne
235. albino
236. algae
237. adrenalin
238. abdomen
239. cornea
240. bacteria
241. calorie
242. dentine
243. fever
244. instinct
245. lens
246. narcotic
247. nitrogen
248. optic nerve
249. perennial
250. primates
251. reflex
252. retina
253. rickets
254. saliva
255. species
256. tendon
257. thyroid
258. vaccine
259. vertebra
260. antiseptic
261. antitoxin
262. artery
263. appendix
264. biennial
265. capillaries
266. drug addiction
267. iris
268. plasma
269. nucleus
270. allergy
271. anemia
272. cancer
273. catalyst
274. carbohydrate
275. colon
276. decay
277. depletion
278. erosion
279. insulin
280. kidney
281. molecule
282. organism
283. pancreas
284. pelvis
285. pollution
286. reptile
287. sinus
288. thorax
289. toxin
290. venom
291. voluntary
292. Caucasian
293. armistice
294. recognition
295. abacus
296. indemnity
297. Mongoloid
298. feudal
299. isolation
300. dynasty

301. famine
302. ethnic
303. tundra
304. Kremlin
305. steppes
306. Communist
307. soviet
308. Islam
309. socialist
310. satellites
311. Cold War
312. transition
313. coalition
314. nonaggression
315. plebiscite
316. Bill of Rights
317. federation
318. Moslem
319. Iron Curtain
320. Aryan
321. mandate
322. protectorate
323. Negroid
324. taboo
325. tropical
326. safari
327. cacao
328. nomad
329. infiltration
330. reactionary
331. propaganda
332. puppet ruler
333. jade
334. alliance
335. almanac
336. apprentice
337. armistice
338. blacklist
339. boycott
340. canal
341. capital
342. citizen
343. Communism
344. corporation
345. delegate
346. democracy
347. elect
348. empire
349. executive
350. exports
351. factory
352. fleet
353. frontier
354. immigrants
355. imports
356. inaugurate
357. judiciary
358. integration
359. Ku Klux Klan
360. Marshall Plan
361. missile
362. monopoly
363. Monroe Doctrine
364. nationalism
365. neutral
366. patriot
367. picketing
368. quota
369. radar
370. ratify
371. repeal
372. republic
373. secede
374. senate
375. slavery

376. slums
377. smuggling
378. strike
379. stampede
380. submarine
381. Supreme Court
382. tariff
383. tax
384. toll
385. transcontinental
386. treason
387. treaty
388. unite
389. veto
390. pronounce
391. heritage
392. security
393. militaristic
394. incentive
395. bourgeoisie
396. dictatorship
397. Fascism
398. proletariat
399. socialism
400. boycott
401. proprietor
402. concurrent
403. exclusive
404. extradition
405. compact
406. judicial
407. ad valorem
408. embargo
409. navigable
410. commute
411. amnesty
412. ordinance
413. annexation
414. municipal
415. optional
416. charter
417. eminent
418. metropolitan
419. suburban
420. utilities
421. literacy
422. suffrage
423. miscellaneous
424. numerous
425. partisan
426. precinct
427. ballot
428. slander
429. treason
430. indictment

NINTH GRADE SPELLING
AND
VOCABULARY LIST

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NINTH GRADE SPELLING AND VOCABULARY LIST

(Correlated with Biology and World Geography)

1. tundra
2. socialist
3. tropical
4. taboo
5. safari
6. Bill of Rights
7. jade
8. propaganda
9. plebiscite
10. Cold War
11. satellite
12. mandate
13. cacao
14. Caucasian
15. protectorate
16. puppet ruler
17. Negroid
18. federation
19. Islam
20. Mandarin
21. steppes
22. Aryan
23. Iron Curtain
24. coalition
25. transition
26. infiltration
27. reactionary
28. inflation
29. guerilla
30. abacus
31. tariff
32. indemnity
33. famine
34. ethnic
35. dynasty
36. isolation
37. purge
38. "brainwash"
39. armistice
40. recognition
41. illiterate
42. prohibit
43. nomad
44. Moslem
45. abstention
46. Mongoloid
47. mandate
48. Kremlin
49. caste
50. Confucianism
51. secession
52. racism
53. Allah
54. coexistence
55. economy
56. albino
57. algae
58. allergy
59. annual
60. antitoxin
61. bacteria
62. diabetes
63. blood
64. botany
65. cancer
66. catalyst
67. circulation
68. cocoon
69. decay
70. dormant
71. embryo
72. hybrid
73. iris
74. acne
75. kidney

76. gene
77. lymph
78. mammal
79. narcotic
80. mucus
81. oculist
82. parasite
83. pelvis
84. plasma
85. pollution
86. primates
87. saliva
88. serum
89. pancreas
90. stomach
91. compound
92. cornea
93. cyst
94. dentine
95. drug addiction
96. energy
97. excretion
98. fever
99. fossil
100. fungi
101. glucose
102. heredity
103. capillary
104. insulin
105. narcotic
106. optic nerve
107. antiseptic
108. perennial
109. arid
110. artery
111. reflex
112. reptiles
113. retina
114. species
115. tendon
116. thyroid
117. vaccine
118. vein
119. vertebra
120. capitalist
121. currency
122. autonomous
123. economic
124. consumer
125. pariah
126. collective
127. peasant
128. inferior
129. eliminate
130. ambassador
131. Mohammed
132. principle
133. Sputnik
134. aristocrat
135. vocation
136. expansion
137. deprive
138. nuclear
139. hostility
140. fanatic
141. prospectors
142. invasion
143. revolt
144. regime
145. segregation
146. emigrant
147. restriction
148. contemporary
149. militant
150. dominate

151. veneration

152. culture

153. Kuomintang

154. Chou En-lai

155. Mao Tse-tung

156. Chaing Kai-shek

157. subsistence

158. Josef Stalin

159. Karl Marx

160. nationalism

161. tendency

162. abyss

163. ruthless

164. abdomen

165. calorie

166. humane

167. appendix

168. artery

169. adrenalin

170. environment

171. protein

172. carbohydrate

173. erosion

174. mammal

175. circulation

176. oxygen

177. urban

178. suburban

179. prejudice

180. ballot